

DRAMATIC

VAUDEVILLE

BURLESQUE

CIRCUS

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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THE BABBLER.

He Talks About You and the Things You
Say and Do, in a Purely
Personal Way.

BY MORRIS JONES.

"Pipe the advertising dope in this sheet, will ye?" And The Babler handed over for my inspection the latest issue of the wise paper that spots the actor guys and makes 'em come across with the mazzuma for advertising space.

"I know about one-third of the actors' actresses what are pin-headed enough to fall for the bilkman, an' hand out their coin for a representation on the nice calendar pages o' this very paper," went on the busy Babler person.

"You'll notice that nine-tenths o' the gossamers that advertise in this particular sheet, an' the others o' that ilk, are individual performers. There must be a reason fer so many humans falling for an ad. in these certain pages—something besides the value o' the advertising they get."

"Do you mean to tell me it isn't a business proposition, pure and simple," I demanded.

"Sure, it's business, an' a mighty profitable business at that."

"Well, then, what are ye kicking about? The paper isn't in the business for fun, and if they can get the performers to come across with an ad, don't you think they'd be rummies if they didn't grab off all of the coin in sight?"

"Now yer talking. 'But, talkin' about grabbin' all the cash in view reminds me of the team o' Mocha and Java, the Coffee Kids. They wuz a nice team o' youngsters, don't a very gentlemanly little act in one—the regular song an' dance thing, with a finish they described on their letterheads as a sure-fire pazzo."

"Well, they did get fired from three or four engagements, sure enough."

"Then that drifted East, an' got one of them there try-out things—you know Jersey City, five shows a day, appearin' in between two films o' movin' pictures."

"They'd no sooner given their first show than a representative o' the sheet camped on their trail, an' in the name o' his paper questioned to know why they didn't have an ad. in their sheet—seem' as how they represented all the best performers in the biz."

"Mocha wuz a wise kid, so he didn't get at all excited when the solicitor fer the ad. sprung the ol' stuff on him. He said as how he an' his pard would look into the sheet."

"They were kept busy playin' their five shows fer the first week, an' then, when they got back to civilization on the other side o' the big river, they bought a copy o' the sheet."

"Java, whose favorite nickname wuz Spike, piked the notice on their act, and after readin' it over, cussed good an' hard to himself, an' handed the paper to Mocha, who read it."

"A team of Western wonders made their first Eastern appearance last week in Jersey City, and showed they at least had plenty of nerve to peddle the line of comedy they attempted to palm off on the helpless audience. These two boys had better go back to the bushes and learn their business. Broadway is full of acts, out of work, who can take them in one hand and show them more about the show business in five minutes than they ever dreamed existed."

"Now the chap what wrote that I call a nice little feller, said Java. 'That's the nicest and mos' unbiased criticism of an act I ever read—I don't think.'

"Well, what's the answer?" asked Mocha. "D'ye think he panned us because we didn't tke a display spread in his sheet?"

"Ye've got me wingin', kid, an' I'm blessed if I can dope it out. Maybe it's an Eastern custom, jus' to make professionals feel comfortable."

"Well, if it is, they've got a funny little system o' makin' ye feel like enjoyin' yerself."

"Let's call up the gink on the paper an' find out what's what."

"Alright."

"Let me have Bryant 42310: Yep, Bryant. Is that Bryant 42310? This is Mouse Mocha, o' Mocha an' Java. I've jus' been readin' over this week's paper, an' find that we've been given a good lakin' by your critic. What's the answer? Come around an' see ye? When? Right now? Alright. We'll be around."

"So the two o' them beat it around to the editorial rooms and met ol' Smith himself."

"How d'ye do, boys," he greeted them with, as they doffed the cadies."

"O, so-so," replied Java. "Is there any way we can sort o' hold up this roasin' process until we get a chance to show our goods. Ye know a five-a-day dump doesn't help a guy display his line o' samples to a very good advantage."

"Well, I think yer right," answers the jolly ol' editor. "Maybe the critic was a little off in his judgment. Maybe the critic was a little off in his judgment."

"Ye see, boys, it's a turrible trip over to Jersey City to see an act, an' he may a had astigmatism or somethin' when writin' about yer little act. But I think maybe we can offset that some. In your regular, if you wish, run a small ad in nex' week's issue an' sort o' counterbalance the lukewarm notice ye got."

"Of course, understand, boys, I don't want ye to take any space unless ye want to do so. Our columns are open to everybody, an' we try to give a good, clean unbiased criticism o' each an' every act that is presented in the vaudeville houses. Once in a great while we slip up, maybe."

"Well, Mr. Smith, suppose we do take a little ad, say fer fifteen bucks? Do ye think the gentleman who wrote the other notice could run up to Yonkers and see it again? He might find a little improvement."

"An' Mocha winked a regular big wink at Java, and Java likewise winked a clever wink at Mocha, which they didn't think ol' Smith saw, but he did; and then he winked back at Mocha an' Java combined, and the three o' them, catching the spirit o' the

thing, winked all together, which wuz a nice effect.

"So they pocketed their receipt fer the fifteen bucks fer the ad. an' were ushered out o' the office."

"Sure enough, the next week saw a decent, cleverly written write-up, tellin' o' the wonderful improvement in the work o' Mocha and Java, and how seemed these two boys would surely amount to somethin' if they kept up their spirits and improved in proportion to the undoubted nerve, ability, talent and business ability (the last word referring to the cash consideration o' the fifteen simoleans fer the ad.) they showed in Yonkers, over their Jersey City appearance."

"Then, if ye turned to the paper, ye could

week, but have paid a nice profit, an' they didn't find it necessary to confine their advertisement campaign to a class o' business they could get by shiking a big stick over the heads of the individual professional."

"The way the situation frames up is something like the pun the laughmaker in 'The Ancient City,' one of the current musical attractions on Broadway, pulled off."

"He wuz babblin' along about the graft in the business, and somebody got to talkin' about how sharp his manager wuz—ye know they play a couple o' circus men in the piece."

"Said he: 'My Manager's so clever that he'd collect his commission from Moses fer givin' him permission to cross the Dead Sea.'

"An' that sentiment just about sizes up

FRENCH PLAYGOERS CONTRIBUTE TO CHARITY.

Every playgoer who pays for his seat in a Paris theatre or music hall contributes one-tenth of the value of his ticket to public charities, administered by the Assistance Publique, including nearly all the hospitals. In 1908 the sum given by playgoers amounted to \$1,005,000.

The same returns give an idea of the increasing prosperity of the theatre and music hall business in Paris. In 1850 the takings amounted to only \$1,690,000. Last year they reached nearly \$10,000,000. This is the highest figure recorded, with the exception of the year of the World's Fair of 1900, when the receipts totaled \$11,600,000.

TWO THEATRES IN ONE BUILDING.

THIS IS THE AMBITIOUS PLAN FOR NEW YORK CITY FOR NEWLY ACQUIRED PROPERTY.

Last week there was leased from the Sutphen estate the block front on the West side of Broadway between Forty-seventh and Forty-eighth Streets, New York City, which has been occupied for the last twenty-five years by Brewster & Co., carriage manufacturers. This property includes about seventeen lots.

The plans of the new lessees, who are represented by Henry Erkina, are ambitious. They intend to build a big restaurant, which will seat about 6,000 people, while the building on its Broadway frontage and part of the Forty-seventh Street frontage will be given over to stores and to automobile show-rooms, upper floors to be rented out as offices.

Two theatres, one on the Forty-seventh Street side and one on the Forty-eighth Street side will be built, with an arcade from Broadway for access to the theatres and to the restaurant. An ice skating rink will be erected under a glass enclosure on the roof, capable of conversion into a roof garden in Summer.

The lease is for a period of sixty-three years and involves an aggregate rental of about \$7,500,000. Possession will be given on Aug. 15, when the Brewster lease expires.

NEW THEATRE COMPANY TO MAKE SPRING TOUR.

The New Theatre Company will make a Spring tour immediately after the New Theatre season ends in April. The tour will begin in Boston and close in Chicago, and will include Providence, Hartford, New Haven, Philadelphia, Baltimore, Washington, Pittsburgh, St. Louis and Kansas City.

Among the company members to go on tour are: Louis Calvert, Annie Russell, Rose Coghlan, Beverly Sills, Mrs. Sol Smith, E. M. Holland, Albert Bruns, Ferdinand Gottschalk, Ben Johnson, Henry Stanford, William McVay, Matheson Lang, Oswald York, Beatrice Forbes-Robertson, Mrs. Harriet O'Neil, Thelma Houston, Olive Wynham and Leah Bateman Hunter.

NEW LAW BARS CHILDREN.

The recent enactment of a law, endorsed by the Legislature of Massachusetts, known as the Factory Law, and which militates equally against the appearance of child actresses in plays of all kinds, has compelled Charles Frohman to cancel the engagement of Francis Wilson at the Park Theatre, Boston, where "The Bachelor's Baby" was to have been given for three months. Massachusetts' new child labor law will also have the result of preventing the playgoers of that State from seeing the best of the Shakespearean comedies.

GEO. B. FOX SCORES WITH "THE SOUL KISS."

Geo. B. Fox, late of Gilday and Fox, is scoring a big success in "The Soul Kiss" Co. (Western), as Sol. Skewensky, a character Jew. He has signed with the company for the rest of the season.

Next season Mr. Fox will present a new sketch in vaudeville, entitled "Isaac and His Nephew," in which he will play the character of a Jewish kid, which he has been very successful with in the past.

J. FRED LEES' SUDDEN DEATH.

J. Fred Lees, manager of the Colonial Theatre, Lawrence, Mass., died at 2 o'clock on Thursday morning, Jan. 29, in Bellevue Hospital, New York City, from cerebral hemorrhage. He was taken ill in a hotel and removed to the hospital. A notice of his career appears in our obituary column.

NEW CLUB FOR THEATRICAL MEN.

The articles of incorporation of the Skull Trouble Club have been signed by Supreme Court Justice Hendrick. The organization is for fraternal purposes among men in the theatrical profession.

CLARICE VANCE AND NAT WILLS FOR HARRIS.

Henry B. Harris has engaged Nat Wills, Clarice Vance and May De Sousa for prominent roles in "A Skylark," his initial musical production, which comes to New York on Easter Monday.

J. J. LEO CIRCUIT, INCORPORATED.

The Jos. J. Leo circuit has for its directors: Joseph J. Leo, Martin Leo and William S. Hennessy.

BOB VAN OSTEN.

Bob Van Osten, the principal comedian with the Serenaders, on the Eastern wheel, this season, made his first appearance at the Old Venetian Theatre, New Orleans, La., over forty years ago, when W. R. Floyd was the manager of that house, as Henry, with Joseph Jefferson's "Rip Van Winkle" Co. Later he appeared with Mary Scott Siddons, in stock, at the Varieties Theatre, New Orleans; with Oliver Doud Byron; with the Alice Oates Opera Co., as comedian. He also appeared in the leading variety theatres of America, the team being Van Osten and Clark. In 1883 he joined Sam T. Jack's Lily Clay Co., at the Broad Street Theatre, Philadelphia. He was then principal comedian at Sam T. Jack's Theatre, Chicago, for a number of years, later appearing in vaudeville, as Van and Vera, for E. F. Proctor. In 1897 he joined Harry Morris' Little Lambs Co.; then the A. Reeves Company, and in 1901 was engaged by Robert Manchester for his "Cracker Jacks," remaining with them until 1907. For the past two seasons he has been under contract with Charles B. Arnold for the Serenaders Co. Mr. Van Osten's fun making propensities are of a peculiar kind, his peculiar nose make-up causing him to be billed as "The Man with the Duck Bill."

Mr. Van Osten is the son of Annie Vaughn, known as the original Topsy; a nephew of Alice Oates, the famous operatic star, and of James J. Oates, the actor and manager.



BOB VAN OSTEN

find a nice ad., displayed in accordance with the latest rules an' regulations o' the typographical union, announcin' to a breathless public the fact that Mocha and Java were some noise when it came down to a question of real talent.

"Now I've only cited a case that I have sure grounds fer knowin' what I'm talkin' about—Mocha and Java, the Coffee Kids."

"An' the same dope goes fer ninety-nine per cent. of the ginks that are shown on the advertisin' pages o' the sheet referred to."

"It is sort o' amusin' fer the guy what's on the outside o' the palin's, lookin' inter the pasture where they're browin' the real, live actors, an' makin' them used to the habit o' diggin' down fer an ad. every week, just to keep in with the wily gentlemen who control the destinies o' the theatrical publications that would starve to death if it weren't fer the little actors an' lady artists, who peel off their regular commission each week, fer the starvin' bookin' agent on Long Acre Square, and then do the peel thing all over fer the little editor o' the paper that tells the bilposters' union what's what in the vaudeville field."

"But it isn't a laughin' matter fer the guys what apply the rouge an' grease paint anywhere from two to five times every day to have to slip off a bit of their weekly mummie."

"Of course, I know your argument—that a paper must have advertising support before it can circulate. Grantin' all that, the fact remains that there are some theatrical papers that not only have managed to appear every

the situation with the majority of the theatrical publications. They'll get theirs no matter what happens—an' if a guy doesn't come across, why he'll find himself one of the despised children o' nature, with nothin' but bumps and raps from the gang o' jolly pirates that make their livings off the earnings of the actor."

EDWARD HARRIGAN RECOVERING.

Edward Harrigan is so much improved that he is now out of danger. He was taken ill with the grip last November, and many complications set in which caused much concern in the Harrigan family and among the popular comedian's many friends. His address is 249 West One Hundred and Second Street, N. Y. City.

COLUMBUS, O., THEATRE CHANGES POLICY.

The Shubert house in Columbus, O., the Colonial Theatre, which has been playing first class dramatic attractions, will change its policy and become a stock house on Feb. 1.

MAURICE CAMPBELL AN AUTHOR.

An adaptation of a French farce has been made by Maurice Campbell, husband and manager of Henrietta Crossman, and will be called "Where There's a Will." A company is being organized for preliminary performances.

BERMUDA HAS A THEATRE.

Advices from Bermuda state that the Colonial Opera House at Hamilton, Bermuda, the first modern theatre to be built in the Bermudas, was opened Jan. 17 by Ann Workman, in a production of "Romeo and Juliet."

The theatre will be under the patronage of Gov. Kichener, a brother of Gen. Lord Kichener, and governor of the colony. The house has been built by public subscription. "Romeo and Juliet" will be followed by Maud Madison, in dances. Other attractions will follow regularly at the Colonial, including plays by Bernard Shaw and American plays.

JOHN T. FYNES DIES.

John T. Fynes, who had long been on the executive staff of Keith & Proctor, died on Friday, Jan. 21, in his home at No. 15 West Ninety-first Street, New York. He was at various times resident manager of nearly all of Mr. Proctor's theatres. He leaves a widow.

"THE BRASS BOTTLE."

Charles Frohman announces that his production of "The Brass Bottle," which was scheduled to follow Otis Skinner at the Garrick Theatre, has been indefinitely postponed, owing to Mr. Skinner's emphatic success in "Your Humble Servant." The Garrick Theatre will be devoted to the present season.

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 5

EDWIN ADAMS.

Edwin Adams was born Feb. 3, 1833, at Medford, Mass. He began life as a mechanic, and it was while working at his trade that the desire to go on the stage first came to him. He had made quite a name for himself as an amateur, and thus fortified, he made application to W. M. Fleming, manager of the National Theatre, Boston, to give him a chance, and that his grand was not fruitless was evidenced by the fact that on Aug. 20, 1853, he made his professional debut at that house in the role of the servant of the Dedlocks, in "Bleak House; or, Jarndyce and Jarndyce," a dramatization of Dickens' novel, by John E. Durville. The play was in six acts, and the performance was unusually long, it being nearly two o'clock on the following morning before the curtain descended on the last act. The National Theatre was then in the first blush of a precarious existence.

In November, 1853, he left the National and opened at the Howard Athenaeum. Soon afterwards he joined a traveling company in the New England States under the management of E. B. Williams and J. Munroe. This party lasted only a brief period, and Adams retired from the stage, soon re-appearing, however, at the Lowell Museum—under the management of W. H. Curtis, Harry Jordan and L. P. Royce. Trebling as Marcellus, the First Actor and the Priest in the Hamlet of W. R. Goodall. This season lasted eight weeks, and Adams' next regular engagement was in Philadelphia, where for a few nights he had played at the Arcadia, "The Nalad Queen"—at the Chestnut Street Theatre, opening Sept. 20, 1854, as Charles Woodley, in "The Soldier's Daughter." The Chestnut soon closed and he went to John Owens' Theatre on St. Charles Street, Baltimore, and played as Edward Mapleton, in "The Merchant and His Clerk." He was subsequently with John T. Ford at the Baltimore Museum, and was also under that manager at the National, Washington, where he played as Athalia to the Hero of John R. Scott.

In 1855-6 he was in the Southern circuit, including Baltimore, Washington, Richmond and Norfolk, being at one time a member of one of the strongest combinations that managed all enterprises had ever conceived, which embraced, among others: James E. Murdoch, Henry and Thomas Placide, James W. Wallack Jr., Charles Bass, Joseph Jefferson, Joseph M. Dawson, J. B. Howe, William Ellis, the landscape painter; A. H. Davenport, Mrs. G. C. Gerson, Mary Devlin, Mrs. Kate (Horn) Buckland and Lizette Weston Davenport (Mrs. Charles Mathews).

In the summer of 1856, when his old manager, William M. Fleming, opened Burton's Chambers Street Theatre, New York, Adams was of the company. The season lasted but a few nights, and we are not certain that Adams was afforded a chance to appear. Thence he went back to the old Marshall Theatre, Richmond, sharing leading business at times with George C. Boniface. This period Edwin Adams' specialties were Edward Middleton, in "The Drunkard," and Jeremiah Clip, with the usual imitations, in "The Widow's Victim." From the Richmond Theatre he went to the Howard Athenaeum, Boston, where he closed the season with a benefit on July 8, 1859, and returned to the Richmond Theatre.

After another season in Boston he went to Philadelphia, where, on Sept. 10, 1860, he opened for the season at the Walnut, as Ingomar. There he became so great a favorite as to be called out almost every night. It was there, too, on Feb. 25, 1861, that he first assigned Macbeth to a prominent place in his repertory.

The prominence acquired by Adams at the Walnut Street Theatre as Landrey extended to nearly all the chief cities of the East when he traveled in support of Kate Bateman, dividing the leading business with the junior James W. Wallack. It was in this capacity that he made his first conspicuous appearance in New York—April 21, 1862, being the date, the Winter Garden place, and Sir Thomas Clifford, in "The Hunchback," the character. On May 21, when Miss Bateman brought out the new play of "Rosa Gregorio; or, the Corsican Vendetta," he was the Antonio thereof. He began a new engagement with her at the Winter Garden on Aug. 25 of that year, and the next metropolitan theatre at which he appeared was Niblo's Garden, Jan. 19, 1863, this engagement being rendered memorable by Miss Bateman's production of "Leah," in which he played Rudo.

At the Arch Street, Philadelphia, on April 13 following, he brought out the tragedy of "The Heretic," purchased by him, though originally written by Judge Conrad for Edwin Forrest. Three years later he played this piece for several nights at Wood's Broadway Theatre, this city. In the Fall of 1863 he was at the Walnut Street Theatre, Philadelphia, supporting Matilda Heron, chiefly as Armand, in "Camille," and on Oct. 17 he varied his professional routine by giving a reading at Concert Hall in aid of the sick and wounded soldiers in Philadelphia. During the season of 1863-4 he was leading man at the Boston Theatre, and in the succeeding two years he was making features of "The King of the Commons," "Richard III.," "Macbeth," "Black-eyed Susan," "The Drunkard," "The Dead Heart," etc., while starring South and West mainly.

In September, 1864, he purchased a play called "A Hunchback's Sacrifice," in which he played Enoch Arden, a character for the impersonation of which he became famed. This play was not successful in the South and Southwest. His first presented the play Nov. 7, in Nashville, Tenn., but his first real hit as Enoch was not made until the following year in Pittsburgh.

There were then five or six dramas before the public with Enoch as the hero, and it should be understood that his play of "A Husband's Sacrifice" was not the version of "Enoch Arden" in which he won fame at Booth's Theatre, New York, in June, 1869. The latter was Mme. De Marguerite's dramatization, which Jos. Wheelock and Mme. Mathews Schell produced early in 1865, and Wheelock five years later played another version (Arthur Mathieson's) at Booth's. Though he was sharply pressed by L. P. Barrett, J. W. Wallack Jr. and Wheelock, Adams, so far as we can now trace the matter, was the original Enoch Arden.

He did not re-appear in New York until Sept. 17, 1866, and then it was as Robert Landrey, at the Broadway Theatre, the bulk of that engagement, during which he played Romeo as well as William, in "Black-eyed Susan," being devoted to Adrien De Tollyn, in "The Heretic." A special incident of this, his only sojourn at the Broadway, was his recital of "Sheridan's Ride," on the night that the Neptune Club of this city presented him with a silk flag. Shortly afterwards he went to California, making his San Francisco debut at Maguire's Opera House, on June 17, 1867, as Hamlet, a character in which he re-appeared in that city on Oct. 4, 1869, at Messrs. McCullough & Barrett's new California Theatre. Meanwhile he had played a star engagement in New Orleans, opening at

the St. Charles Theatre on Feb. 10, 1868, as Robert Landrey. After his return from his second visit to California he was engaged for Booth's Theatre, this city, which was first opened on Feb. 3, 1869, when he appeared as Mercutio, to the Romeo of Edwin Booth, and the Juliet of Mary McVicker. It was a masterly portrayal of Mercutio, Adams being in no sense overshadowed by Booth himself. The tragedy had upwards of fifty representations before its withdrawal. On Feb. 20 he played the title role in James Schenck's translation of the German drama of "Narcisse," which ever afterwards held a high place in his repertory. On March 27, he essayed Raphael, in "The Marble Heart," a character by no means new to him, but which he frequently repeated at Booth's. From April 19 to May 22 he and Booth alternated as Othello and Iago. On May 31 Blanche De Bar made her metropolitan bow as Pauline to his Claude Melnotte, and on June 21 he first enacted Enoch Arden in this city, the version being the late Mme. Julie De Marguerite's, which ran until the close of his engagement, July 31.

Mr. Adams' last engagement in New York was at the Olympic Theatre, beginning Nov. 24, 1873, and ending Dec. 20. His final engagement in the United States was at the California Theatre, San Francisco, beginning May 15. His last appearance on the American stage, as an actor, was at that house, on May 27, 1876, when he was tendered a complimentary benefit, and played Iago to the Othello of John McCullough.

On June 22 he sailed for Australia to fulfill an engagement at the Theatre Royal, Melbourne, where, after a disappointing day, aggravated by his sickness, he opened about Oct. 15. He reappeared Nov. 7, 9 and 11, and on Dec. 15 sailed for San Francisco, which city it was not expected he would reach alive. The sail benefited him, however, but not permanently. His last appearance on the stage was at the California Theatre, on Feb. 12, 1877, at a benefit yielding about \$2,700 in gross. He was unable to act, but occupied a chair in the centre of the stage. A poem and a speech of welcome were read, to which he responded, whereupon a simple incident, devoid of words, caused tears to flow from the actors as well as from the audience. As described by our correspondent at the time, the song of "Auld Lang Syne" was taken up by little Alice Harrison, the company joining in the chorus, when, during the singing, Mrs. Judah, the oldest of San Francisco's actresses, and then in good health—who was feebly standing with the rest, was led by Barton Hill towards Mr. Adams. The actor rose, embraced and kissed the lady, and in his fine, old, gallant way offered her his chair. She declined with a simple movement of the hands, in motherly tenderness pressed him to his seat again, and taking her place behind him, wept bitterly until the curtain fell. The scene was deeply affecting, and touched the heart more keenly than anything that has ever been seen in the action of the drama.



EDWIN ADAMS.

Edwin Adams was not only the original Enoch Arden in America. He was also the original in this country of Robert Landrey, in "The Dead Heart," and of Ivan Khorovitch, in Tom Taylor's "Serf." Early in his career his chief excellences were Jerry Clip in "The Widow's Victim," and Edward Middleton, in "The Drunkard," in the latter of which he was starring as late as 1868. Among his other starring plays were: "Narcisse," "The Heretic," "Dreams of Delusion," "Clairvoyance," "The Dramatist" (Vapid), "Clairvoyance," "The Red Light," "Money" (Alfred Evelyn), "Wild Oats," "School for Scandal" (Charles Surface), "Hamlet," "Macbeth," "Richard III.," "Othello" (Iago), "The Marble Heart," "Lady of Lyons," "Ours" (Hugh Chalcoet), Don Cesar de Bazan, "Ticket-of-Leave Man" (Bob Brierly), "Ingomar," "Damon and Pythias" (Pythias), "Extremes" (the English comedy), and occasionally "Colleen Bawn" (Kyrle Daly) and "Home" (Col. White).

It is to be questioned if the American stage has ever had a better Iago than that of Adams, unless it was the different one furnished by Junius Brutus Booth. That Adams played it at Booth's Theatre, this city, for nearly a month is of itself a volume of praise; and that he there played Claude Melnotte for two weeks is abundant emphasis of his capacity for that role. His Vapid in "The Dramatist" was almost equal to Harry A. Perry's, and his Mercutio was to his country what Charles Kemble's and Walter Lacy's were to England. He was also eminent as Charles Surface, and of all men was chosen to personate it at Niblo's Garden on the occasion of the great Brougham Testimonial, May 19, 1869. As Rover, in "Wild Oats," he was the true successor of the elder James W. Wallack, having personated it at Booth's almost as frequently as he had Iago, and having been called upon to specially play it times well nigh without number. His Narcisse, while not Bandmann's, on the same principle that William Wheatley's Edmund Dantes and the Corsican Brothers were not Charles Pechter's, is in one sense like his Enoch Arden—he played it from Maine to California.

His Hamlet, his Clancarty, his Abel Murcott, in "Our American Cousin" (not Sothorn's), his Jean in "Clairvoyance," his artistic work in "Dreams of Delusion" and the English comedy of "Extremes," his Ned Macdermot in John Brougham's "Red Light," his Ivan in Tom Taylor's "Serf," his Don Cesar de Bazan and Ingomar, his Hugo Chalcoet in "Ours," Kyrle Daly in "The Colleen Bawn," and Bob Brierly in "The Ticket-of-Leave Man," were all masterpieces, and that he excelled in all was pronounced proof of his versatility.

Edwin Adams died Oct. 28, 1877, at his home in Philadelphia. That the profession he honored and which rewarded him with fame, honor and nothing enduring in a worldly sense, was always regretted by his friends and admirers. The following lines, written by Marc Cook for THE CLIPPER and published in the columns of this paper at the time his decease, are reproduced here to show to some extent the regard in which, as actor and man, Mr. Adams was held by his countrymen:

EDWIN ADAMS
To-day Melpomene looks down and sighs
In honest grief, which wrings her maiden heart:
And fair Thalia, with her laughing eyes
All wet with tears, forgets her merry part:
He wooed them both, and won from both the prize.

Of fame, which purifies and betters art:
So let them weep, because their lover lies
Immovable and cold in Death's embrace—
But what is art, or fame, or honor won
To us, whose gaze upon his wasted face,
And, gazing, weep, and, weeping, think upon
The nobleness and all the tender grace
That died with him? O Death, thy sting
He honored Art, but honored manhood more!

LUCILLE WESTERN NEXT WEEK.

"MISSOURI GIRL" NOTES.

The members of this company held a supper after the performance Christmas Night at Liano, Tex., and enjoyed a good time. The following were present: Sade Raymond, Kathryn Cameron, Madge Russell, Joe Rith, Jack B. Sherman, Lawrence B. King, Ed Sterling and Eugene D. Cope. Frank P. Farrell was indisposed and did not attend. Mr. Sherman presided at the punch bowl, and offered the first toast to "A Friend or Two," in the following poem:

"There's all of pleasure and all of peace
In a friend or two;
And your troubles may find release
With a friend or two;
It's in the grip of the clasping hand,
On native soil or in alien land,
For the world is made—do you understand?
Of a friend or two.

"A song to sing and a crust to share
With a friend or two;
A smile to give and a grief to bear
With a friend or two;
A road to walk and a goal to win,
An anglehook to find comfort in,
A pipe to smoke and a yarn to spin
With a friend or two.

"A little laughter, perhaps some tears,
With a friend or two;
The days, the weeks, the months, the years
With a friend or two;
A vale to cross and a hill to climb,
A mock at age and a jeer at time—
The prose of the verses the lift of rhyme
With a friend or two.

"The brother-soul and the brother-heart
Of a friend or two,
Makes us drift on from the crowd apart
With a friend or two;
For come days happy or come days sad,
We count no hours but the ones made glad
By the hale good times we have ever had
With a friend or two.

"Then brim the goblet and quaff the toast
To a friend or two;
For glad the man who may always boast
Of a friend or two;
The fairest sight is a friendly face,
The blithest tread is a friendly pace,
And heaven will be a better place
For a friend or two."

Toasts were also drunk to Merle H. Norton, the proprietor, and Al. H. Oake, who were in advance of the show, and unable to attend; to Mr. Rith, the manager; to Miss Raymond and Mr. Farrell, the co-stars, and to THE OLD BANGALOW, which he received and read regularly by all of us. After the supper, the Christmas tree was unloaded, and many beautiful gifts were exchanged by all present.

1910 ASSESSMENT ON NEW YORK THEATRES.

Garrick Theatre.....	\$320,000
Madison Square Garden.....	2,450,000
Princess Theatre.....	850,000
Manhattan Opera House.....	420,000
Globe Theatre.....	500,000
Lyceum Theatre.....	340,000
Shubert Theatre.....	370,000
Columbia Theatre.....	675,000
Lyric Theatre.....	485,000
Relasco Theatre.....	340,000
Broadway Theatre.....	1,450,000
Hudson Theatre.....	425,000
New Amsterdam Theatre.....	775,000
Victoria Theatre.....	980,000
Liberty Theatre.....	325,000
Astor Theatre.....	700,000
Hackett's Theatre.....	265,000
New York Theatre.....	2,175,000
New National Theatre.....	2,000,000
Maxine Elliott's Theatre.....	320,000

ROSTER OF THE RAYS CO.

"King Casey" is being presented this season by John and Emma Ray, at the head of a company which includes: George Milton, Ford Sterling, John B. Morris, Wm. F. Ffarr, Jack Clabane, Ed. Heacer, James Doherty, William Llewellyn, Alma Hill, Julia Sweetney, Jeanette Reynolds, Ara Smith, Elizabeth Davidson, Dorothy Temple, Mary De Meyer, Maxwell Olney, James Lenoan, James Doherty, Thomas Hawkins, Eddie Kohl, Ellis Rowland, Augustus Cornell, Rose Woods, Fay Kashner, Addie Gallant, Sue Hobson, Violet Evans, Jennie Ross, Helen Williams, Pearl McLellan, George H. Nicolai is general manager; E. W. Rice, manager; Louis J. Fosse, business manager; Chas. P. Burton, musical director; W. Llewellyn, stage manager; C. W. McCann, stage carpenter; Jack Fluky, master of properties; Mrs. Vail, wardrobe mistress.

"KID" MCCOY FOR VAUDEVILLE.

Norman Selby ("Kid" McCoy) intends to play vaudeville. Bert Levy is now writing a sketch for him, and McCoy said that his partner in the sketch was to be Jeannette Lowrie.

EMMETT CORRIGAN IN VAUDEVILLE.

Emmett Corrigan has been signed for vaudeville by Percy G. Williams, opening at the Orpheum, Brooklyn, Jan. 24.

GARDNER SUCCEEDS ABILES.

Jack Gardner is to succeed Edward Abiles in "The Goddess of Liberty."

Red, Weak, Weary, Watery Eyes,

Find Reliable Relief in Murine Eye Remedy, Compounded by Experienced Physicians. Conforms to Pure Food and Drug Laws. Doesn't Smart—Softens Eye Pain. Try Murine for Your Eyes. Ask Your Druggist.

Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRC.

Tom McKenna, of "The" Quartette, which was one of the big attractions all last Summer at the Hammerstein Roof Garden, tells a hunting trip story where he experienced a sensation something like the well known "buck fever" that often attacks a hunter on his first sight and aim at a deer. "It was the biggest scare of my life," declared the singer.

During a professional tour in the far Northwest, where hunting is always good, McKenna and his party always availed themselves of every chance to hunt. Two of his friends had guns of their own on this occasion, and as they were two guns "ahy," had depended on getting them of some of the townsmen of the place near where they were to hunt—Chinese pheasants being the game in that vicinity.

Being disappointed in their efforts to secure firearms, McKenna and Harry Ellis, who decided to go along anyway, offered to act as game bearers and carry the bag—as McKenna put it, "We were the caddies." "The big woods weren't far from the edge of the town," related McKenna, "and the sport for the boys that had the guns was good, while Harry and I retrieved a couple of brace of birds apace. We two were joggling along a rocky trail, hanging on to our birds and pointing for town, to which we had been closer than we realized.

"We were rather quiet, being awed and deeply impressed by the immensity of our surroundings—tall, towering trees everywhere. Suddenly, not many feet from the trail, we came upon a big bear. Of course, we came to a dead stop, and then that awful sensation came upon me—fear and a feeling of helplessness. An instant later the first law of nature, self preservation, asserted itself, and with it an impulse in the muscles of the legs. Needless to say we hot-footed down the trail, dropping our game as we went, and finally reached the edge of the forest in a breathless condition. That run must have certainly reduced Ellis' weight a few pounds—you know he's trying to get thin.

"Well, in a few minutes we met a couple of wood choppers returning from their dinner. When we warned them not to go into the forest without their guns, as there was a mighty big bear close by, they looked at each other and laughed.

"Aw! that that bar couldn't hurt yeh," exclaimed one of the wood choppers with a grin, and then he told us how the animal had been chained to a stump near the trail for the past two years. He had captured him while a cub and had kept him for a pet."

Though McKenna and Ellis swore secrecy concerning their scare, the incident leaked out, and many a time they have had to "buy" for the boys.

McKenna, who was raised in a part of the city quite a distance from the Fifth Avenue district, says that since growing up and leaving there, he occasionally goes back to look things over and visit some of his old friends thereabouts. He relates a humorous incident of "substitution" while having some liquid refreshment with some of his friends in a little saloon.

There was no big variety of brands at the little place—all the beer coming out of the same kegs, and all the whisky being decanted from the same barrel. On this occasion of which McKenna speaks, great excitement was created when a big automobile drew up at the curb and the haughty chauffeur came in and ordered four drinks, to be taken outside to his passengers—two high balls and two plain whiskeys of the brand "Old Crow," none of which had ever been handed over that particular bar.

Murphy, the proprietor, however, was not at a loss for a substitute, and, winking at McKenna, he proceeded to pour out from the bottle, the brand everybody in this Tenth Avenue vicinity drank.

"'Ould Crow' is it," said Murphy. "Well, here it is—caw, caw, caw," he croaked, accompanying the gurgle from the bottle with a closest possible imitation of the big, black bird.

Harry A. Ellis, of "The" Quartette (McDonald, Ellis, McKenna, Dunn), is billed and usually addressed by his stage name, as above. However, like many others of his profession, he has a "real" name. He comes from that country which produces and fosters so many wonderful voices—Italy—where his people bear the name of Grande. Ralph A. Grande's stage alias is better known among minstrel men, vaudeville and the public, than his own, and only a few ever address him by the former.

Meeting an old friend as he stood at the hotel register in a town where the quartette was billed, he was addressed by his paternal name, which was overheard by the clerk in charge. A few minutes later this young individual said to the singer:

"So your real name is Grande?"
"You're on, young man," replied the singer.
"Oh, I see," pursued the smart clerk, "Ellis isn't your true name, it's your ananias."
"Yes, young man," replied Ellis, with quick wit. "Yes, that's the name I He under."

It is related of Wilton Lackaye that one stormy night, having gulped a stranger across Broadway, that intoxicated young man proceeded to overwhelm the actor with thanks for his kindness, at the same time hanging on to his coat sleeve as if loath to part from his protector.

"I want t' 'spress my unbouded thanks,

Mizzer—Mizzer—whasser name! Tell me the name of the man who's saved my life," hicced the befuddled stranger.

"I'm Wilton Lackaye," said the actor, in no way ashamed of his identity. This statement the inebriated youngster received with an incredulous grin, and replied:
"Thass all right—you're Wilton Lackaye—an' I'm Henry Irving—s'long!"

Mrs. Riano, of the Four Rianos, last week at Keith & Proctor's Fifth Avenue Theatre, tells an incident happening a few days ago, as all vaudeville knows, the Rianos' act, which is billed "In the Hilarious Tropical Novelty, In Africa," is an acrobatic performance, in which two of the acrobats appear as monkeys.

At one of the performances a youngster in the front row appeared to be greatly frightened at the antics of these monkeys, and in audible tones the mother tried and succeeded in reassuring her child.

"They won't hurt you," she said. "They are only men dressed up in skins to look like monkeys—don't be afraid."

The performance had reached the incident where one of the animals creeps along the stage with an immense snake attached to his tail, this "prop" being about five feet long and five inches in diameter. At the sight of this the youngster, in a shrill trouble, loud enough to be heard by half the audience, piped up:

"Look, Mamma! look at that snake—the man inside of him must be awfully thin!"

One of the young actresses of "The Silver Star" cast was leaving the stage entrance of the Amsterdam Theatre, when she realized that she was being followed by a rather loudly attired individual, whose evident intention was to speak to her. Increasing her pace did not free her from the annoyance, and, finally coming close to her, the man said:

"Ah! pardon me—but didn't we recently meet aboard the Lusitania?"

"No, we didn't," snapped the girl excitedly, and then unnecessarily qualified her statement by adding, "I've never been abroad—so there!"

"Well," drawled the man insolently, "don't get huffy over it—neither have I."

ACTOR ROBBED AND BEATEN. VICTOR VAMONT GETS WARM RECEPTION FROM HIGHWAYMEN IN TOLEDO.

Victor Vamont will have occasion to remember his recent experience in Toledo, O. Week before last, in that city, while on his way to the Union Station, about two o'clock in the morning, Vamont was held up on Knapp Street, near Wade, by two highwaymen, who after beating him until he was nearly insensible, robbed him of his money.

A policeman came chase to the robbers and exchanged several shots with them, until they disappeared in an alley near Wade and Cushing Streets.

Later a man was arrested and identified as one of the assailants.

NEW PLAYHOUSE FOR JERSEY CITY.

Jersey City, N. J., is soon to have a modern high class theatre at Summit Avenue and the Cottage Street, in the centre of a well populated district. The building will cost \$140,000.

The Phoenix Realty Co. last Summer acquired the most desirable plot at Five Corners, seventy-six feet frontage on Summit Avenue, and running West on Cottage Street one hundred and seventy feet, accessible to every street car line in Jersey City.

The building will be strictly fireproof, brick, stone and steel entering largely into its construction. The main entrance will be on Summit Avenue. The house will have a seating capacity of 1,428.

NEW PLAYS FOR THE SHUBERTS.

The American rights of "The Revolutionary Wedding," a Danish story of the French Revolution, written by Sophus Michaelis, has been secured by the Shuberts. This play was given in German, at the Irving Place Theatre, a short time ago.

Another play to which the Shuberts have lately obtained the American rights, is "The Fleas in the Ear," by George Faydeau.

"A MOUNTAIN PINK" REVIVED.

"A Mountain Pink," the play in which Belle Moore, the late Cincinnati actress, starred years ago, was presented at the Odeon, in Cincinnati, by the School of Dramatic Art. In the cast were: Elsie Korman, Lulu Kohler, Clara Leach, Clara Risch, Alvina Arlington Hackett, Walter Buernann, Harry Bronstrup, Calvin Kamp, Abe Gradwahl, John Wessell and Percy Roll.

AMERICAN COMPOSER.

It is stated that a grand opera, written by an American composer, is soon to be produced in New York. The author is Legrand Howland, and the name of the opera is "Sarcoma." It has already been produced in Italy.

If it is produced here it will be the first time that an American composer of a grand opera has had a hearing in his own country.

"THE SILVER THISTLE" FOR PRODUCTION.

A new and original comedy drama, "The Silver Thistle," written by J. W. Stead, of The Times staff, and M. Cleworth, Hamilton, Can., will be given its first performance in the Grand Opera House, this city, on Feb. 23, by the Lionel Theatrical Co. It treats of the period of the Crimean War, and promises well.

DEAR MRS. WHIFFEN.

Cincinnati liked "The Builder of Bridges," Kyrle Bellow's company was one that produced in New York. The author is Legrand Howland, and the name of the opera is "Sarcoma." It has already been produced in Italy.

"IS MATRIMONY A FAILURE?" FOR ENGLAND.

Sanger & Jordan, the play brokers, have just closed contracts with David Belasco and George Edwards, of London, whereby the latter has secured the English rights to "Is Matrimony a Failure?"

VICTORIA AMUSEMENT CO.

The Victoria Amusement Co., of Brooklyn, is a new corporation, by B. Schlossberg, H. A. Samwick and Sam Davis.

LOUISE GUNNING CLOSING TOUR.

Louise Gunning closed her tour in "Marcelle," in Wilkes-Barre, Pa., on Saturday, Jan. 15. The company has been disbanded.

VAUDEVILLE NOTES FROM CHICAGO.

Mr. and Mrs. Frederic Julian, formerly connected with Charles B. Marvin's Stock company at the Marlowe, in Chicago, have appeared in various one act plays at the Arch, a small theatre in that neighborhood, and have proven a strong drawing card. Last week they presented a new act, written by Mr. Julian, with the title "Taming a Suffragette."

The William Morris Office in Chicago, which is in charge of J. C. Matthews, is getting to be an important factor in vaudeville in the Middle West. In addition to booking a circuit of important houses, the office provides the bills for half a dozen of the outlying theatres in Chicago, among them the new Comedy, Wilson Avenue, the Linden, the Monroe and the President.

Fred Lincoln, general manager of the Sullivan & Considine circuit, has made Chicago his headquarters for several weeks past.

It is rumored that Sullivan & Considine are planning to have several theatres in that city. The Middle West office, in charge of Paul Goudron, now books the attractions at the Marlowe, People's, Sittler's and Schindler's theatres, in Chicago.

Pauline Moran, who is on the Orpheum circuit, laid off last week in Chicago, in order to attend the White Rats' Ball.

Joe Tinker and Sadie Sherman head the bill at the Majestic, in Chicago, this week, and their baseball sketch, "A Great Catch," is being so well received that it is likely that the act will be brought East.

Tom Brantford has taken the management of the Three Methven Sisters, some clever girls who have just graduated from the smaller circuits.

Laura Buckley is at the Haymarket Theatre, in Chicago, this week, and her impersonations are bringing her some nice notices from the press, and valued compliments from men in the profession. She is on the Orpheum circuit, and her work has been very well received everywhere. She will soon go East for her first New York showing.

Charlene and Charlene, who are making their second tour of the Orpheum circuit, laid off in Chicago last week.

Madam Bedini and her horses, an attraction now playing the Sullivan-Considine time, is making a big hit. The act will have its first Chicago showing next week.

Robisch and Childress are touring the Pantages circuit, and their comedy musical offering is being highly praised by theatre patrons, and warmly commended by managers.

O'Rilla Barbee, Arthur Hill and company, who are now seen in "A Strenuous Daisy," made such a hit in Chicago that Paul Goudron at once contracted with them for appearance on the Sullivan-Considine middle West circuit. Such a jolly laughing act is rarely seen.

Kitty Stevens is playing the Trocadero and Columbus theatres, in Chicago, this week for Coney Holmes.

Bessie Brownie and company recently produced a new act, "The War Is Over," at the Rush Temple, Chicago, and it was very well received. It will be seen next week at the Marlowe Theatre, in that city.

Earl Flynn and Nettie McLaughlin appeared at the Haymarket Theatre in Chicago last week with great success, producing a singing and dancing act out of the ordinary.

The McGreevys were forced to cancel week of Jan. 17 and lay off in Chicago, owing to Mr. McGreevy having contracted the grip.

Florence Bindley, who is headlining the Orpheum circuit bills this season, is at the Orpheum in Salt Lake City this week. She was persuaded to abandon the legitimate this season, and arranged an offering which is called "An Afternoon at Home." It was so well received that she will likely continue in that branch of the profession.

AGENCY BILL AGAIN.

WITH CHANGES, IT IS REFERRED TO COMMITTEE.

The new agency act recently introduced into the Senate of the State of New York by Mr. Wagner aims to amend the general business law relative to employment agencies, but it refers especially to agencies booking actors and performers. The act has been referred to the committee on the judiciary.

The bill says that in order to conduct an employment agency, a license, procurable from the commissioner of licenses or the mayor of the city in which the person wants to conduct his business, is necessary. The person holding such license is to be responsible for the actions of those under him.

A bond of \$1,000 and at least two sufficient securities are required before the license may be granted, and commission for securing employment, in the case of theatrical performers, shall not exceed either the first week's salary or 5 per cent. of the salary for one year. In case of only a temporary engagement the commission is not to be more than ten per cent. of the salary for the first week. Commissions are payable at the end of each week's engagement.

In the event of a complaint being entered against the holder of a license it must be submitted in writing, and a judgment from the commissioner of licenses must be handed down within eight days of the receipt of the complaint by him.

It is intended that the bill shall go into effect on July 11.

SIGN BOARDS GO.

BILLBOARDS IN FRONT OF THREE THEATRES IN FOURTEENTH STREET REMOVED.

Last Thursday, Jan. 20, men from the Bureau of Encumbrances, under Mr. McIntegart, the superintendent, attacked billboards and street signs in front of the Dewey, the Olympic and the Union, in East Fourteenth Street, New York City, and in short order the signs in front of the three theatres were chopped down and carted away.

Notice has been served on the three theatres to remove all signs outside of the sidewalk before Jan. 1. Mr. McAnany has declared that he intends to keep the sidewalks clear.

MRS. FISKE ILL.

The engagement of Mrs. Fiske, in "Salvation Nell," which was announced for this week at Ford's Theatre, Baltimore, Md., has been canceled owing to her illness. For the past month she has had a bad cold, which she contracted while on tour in Texas, and has been ordered to New York for treatment and recuperation by her physicians.

THE CHARLES J. FITZPATRICK AGENCY.

The Charles J. Fitzpatrick Booking Agency has opened offices in the Knickerbocker Theatre Building. Among the theatres booked are the Empire, Paterson, Empire, Hoboken; Keeney's, New Britain; Keeney's, New York; William Penn, Philadelphia; Blaney's, Baltimore; Grand Opera House, Wilmington.

WILLIAM INGERSOLL HEADS SCHOOL OF ACTING.

William Ingersoll, former leading man of the Orpheum Stock Co., at the Chestnut Street Theatre, Philadelphia, is at the head of a new school of acting, which has just been started in the Flanders Building, in that city.

IRVING WALTON HURT.

Irving R. Walton, of Walton and Vivian, at Sheedy's, Brockton, Mass., last week, suffered a painful accident at the close of his turn Tuesday evening, Jan. 18.

The turn ended with a burlesque of the "Merry Widow" dance. One of the props in the act is a china bowl, which Walton dropped accidentally. When the team came back to take a bow after the dance Walton began to pick up the fragments of the bowl dropped a few minutes before. One sharp silver opened up the side of his finger for an inch, severing an artery. He was assisted to the office of Dr. H. J. Lupin, who found five stitches necessary. Walton was working the next afternoon as though nothing had happened.

MME. KALICH AND MISS MATHISON TO JOIN NEW THEATRE COMPANY.

Announcement has been made by the management of the New Theatre that Mme. Kalich is to become a member of the company, and will make her first appearance in a new drama, "The Witch," on Feb. 14. It is further announced that Edyth Wynne Mathison has been engaged to play Shakespearean roles. Miss Mathison and her husband, Charles Rann Kennedy, have just returned from a long stay abroad.

"THE STAR BOUT" FOR MORRIS TIME.

Taylor Granville and company, in "The Star Bout," have signed for a tour of twenty weeks over the William Morris circuit, opening at the American Music Hall, New York, week of Jan. 31.

EDDY WRITES PLAY FOR LOTTIE WILLIAMS.

Lottie Williams is to be seen next season in a new play by Jerome H. Eddy, entitled "It Was a Dream."

LOUISIANA AND CHILLO ACTORS.

There is much turmoil in New Orleans over the recently passed Child Labor Law, and theatrical managers are having their troubles when juvenile actors are required in plays.

Last week Manager Campbell, of the Klaw & Erlanger theatre in New Orleans, allowed nine affidavits to be made against him for violation of the law during the Mrs. Fiske engagement, believing the Supreme Court would hold that acting upon the stage is not labor. But the Supreme Court declares it is.

The case in which the two children who played in "Salvation Nell" are sub-defendants was instituted by Klaw & Erlanger as a test case.

Among the managers of New Orleans in trouble over the law are Lew Rose, of the Winter Garden, and Henry Greenwall, of the Dauphine.

I. Rubenstein, father of the youthful piano player who performed at Newcomb College on Monday night, Jan. 17, was also arrested.

WILL OF AGNES BOOTH FILED.

The will of Agnes Booth Schoeffel was filed on Jan. 18, in the office of the Probate Court of Norfolk County, at Dedham, Mass. No estimate of the amount of the estate can be made.

The amount of \$5,638 is left to the husband and the proceeds of an insurance policy, the amount not being mentioned, are left to the two sons, Julius B. Booth and Sidney Booth. The jewels and real estate are to be equally divided among the husband and the two sons. Harry D. Delano and William E. Worcester, both of Boston, are the trustees.

DE WOLF HOPPER LOSES MOTHER.

Mrs. Rosalie De Wolf Hopper, mother of De Wolf Hopper, died Jan. 20 at her home, No. 218 West Fifty-fourth Street, New York City.



THE HARPER CHILDREN.

These young performers, who are carving their way to success in the profession, are enthusiastic CLIPPER readers, and state that, young as they are, they look forward each week to the coming of the "trouper's friend."

MELBA'S CONCERT TOUR.

Mme. Melba, who opens her Australian concert tour in August, has just concluded a triumphal tour of Australia, and will sail for London the latter part of January.

Next May Mme. Melba will begin her twenty-first season at Covent Garden. At the conclusion of the season the diva will sail for Canada, and will inaugurate, either at Halifax or Montreal, the most comprehensive concert tour she has yet undertaken in America, comprising from fifty to sixty concerts.

The tour will be under the sole direction of Frederic Shilman, who for the past five years has devoted his time exclusively to the management of concert stars in Australia, New Zealand and India.

THREE STARS IN ONE VAUDEVILLE ACT.

Hammerstein has an important billing for week of Jan. 31, at the Victoria. Three prominent players are advertised to appear there in a little one act play, called "The Jail Bird," and there will no doubt be great interest in the event.

These three prominent players are Lionel Barrymore, McKee Rankin and Phyllis Rankin.

NEW PLAY FOR HATTIE WILLIAMS.

Charles Frohman has obtained a new farce and a new stage director for Hattie Williams, who will begin rehearsals in March in a new play, a farce.

William Collier will be her stage director. The name of the farce is not announced.

ORVILLE HARROLD TO GO ON CONCERT TOUR.

Orville Harrold, the young American tenor who was discovered in vaudeville by Oscar Hammerstein, recently made a hit at a Sunday night concert. He will accompany Mme. Tetrazzini on her coming concert tour.

MRS. PATRICK CAMPBELL ARRIVES.

Mrs. Patrick Campbell arrived in America last week to visit friends in America. She has no definite plans for acting again in this country, though she said she might give a few performances before she returned to England.

CARITA RESTING.

Carita has left the road for a long rest. She has not been in very good health, and is located in Providence, R. I., for the time being.

BURNHAM SELECTS CHAIRMEN OF COMMITTEES FOR ACTORS' FUND FAIR.

Charles Burnham, general manager of the Actors' Fund Fair, to be held May 9-10, has selected the chairmen of the various committees. Those appointed are: Art Committee—John W. Alexander, of the American Academy of Design; Society—Mrs. James Speyer; Award—Al Hayman; Actresses—Alice Elsie; Actors—Thomas A. Wise; Authors—Augustus Thomas; Advertising—Lee Shubert; Clubs—Joseph H. Grismer; Construction—Frank McKee; Illustrators—Exhibit—Albert Steiner; Decorations—David Belasco; Finance and Donations—Henry B. Harris; Great Britain—Forbes-Robertson; Merchandise—Marc Klaw; Music—Victor Herbert; Press—Harrison Grey Fiske; Electricity—Arthur Williams, of the Edison Company; Entertainment—E. F. Albee; Printing—Joseph H. Tooker; Railroads—James Buckley.

GERTRUDE HOFFMANN SIGNS WITH WILLIAMS.

Gertrude Hoffmann intends to play vaudeville before going on her contemplated starring tour. Percy Williams has signed her for two weeks' engagement at a salary of \$2,500 a week. It is said she will open at the Alhambra Theatre Jan. 31, and play the Percy Williams' circuit and Hammerstein's Victoria. Her latest act runs about one hour.

ABORN GETS "MILLE MODISTE."

Milton and Sargent Aborn have secured from Victor Herbert and Henry Blossom, the rights for the production of Fritz Scheff's great success, "Mille Modiste," and have purchased the entire production of scenery and costumes. A prominent prima donna is being negotiated with for the title role, and the production will be sent on tour the coming season.

FIRE DESTROYS OPERA HOUSE AT ASHLAND, PA.

A dispatch from Pottsville, Pa., under date of Jan. 18, stated that fire at Ashland, twenty miles from there, early on that day, destroyed nearly a block of buildings. Among the buildings destroyed was the opera house at Ashland.

JOS. RHOX WORKING ON NEW ACT.

Joseph Rhox is soon to present a new dramatic act, "The Balloon Man's Visit," written by James E. Dooley, which is now being rehearsed at Springfield, Mass. He will be supported by Helen Kennedy, George S. Payne, Thos. Malone and J. E. Dooley.

THE NOVE MUSIC CO. INCORPORATED.

Bernard Nove, Frank Nove and W. P. Irving are the directors of a new music publishing company, incorporated at Albany last week.

World of Players.

NOTES FROM THE OSCAR P. COOK STOCK CO., located permanently at Stowe's Theatre, Flint, Mich.—We celebrated Christmas in elaborate style. A large Christmas tree, well loaded with "good cheer," was placed in the center of the stage. Harry (Dad) Rogers played Santa Claus, and after an appropriate speech, the distribution of presents began, of which there was a small wagon load.

From the management each woman received a gold headed umbrella, and the men gold cuff buttons set with small diamonds. From the members of the company and stage crew Mr. Cook received a gold headed cane, and Mr. Pegg a beautiful stool. Mrs. Cook, a ring, set with five diamonds, from Mr. Cook. Among the feature gifts were pen etchings of Messrs. Royale, Rogers and Adams, on leather, the work of Claude Allen Lewis, made from cabinet photos—the likeness and enlargement was perfect. After the presents had all been disposed of, lunch was served, and the gathering departed with hearts full of "good will." Among those present were: Oscar and Mrs. Cook, Albert C. Pegg, Harry Rogers, Harry Royale, Claude A. Lewis, John B. Higgins, Van H. Adams, W. E. Armstrong, O. S. Davis, Fred Couter, Guy Bennett, Jess Nelson, Walter Grayson, Tim McGlinchy, Earl McGlinchy, Frank Van Tine, Harvey Wilkinson, Gus Peterson, Frank Martin, Clara Lewis, Rene D'Arcy, Pearl Stearns, Helen Alexander, Helen Elliott, Grace Catlin, Pauline Clinton, Margaret Cooney, Gertrude Primrose, George Bennett, Winifred Mack, and Alida Spiegelmaier.

C. A. HARRIS, of the Union and Harolds Theatres, at Missoula, Mont., is raising a fund for the erection of a tombstone over the grave of Mae Durfee, a former member of Nat Goodwin's Co., who died in that city in 1893, and lies buried in a heretofore unmarked grave in the Missoula Valley Cemetery.

NOTES FROM MOREY STOCK, Eastern, Company, Le Compté & Fleisher, owners: M. B. Robbins, manager.—We opened a season of permanent stock at the New Syndicate Theatre, Waterloo, Ia., in "Anita, the Singing Girl." Leona States, appearing as Anita, Miss States' magic singing voice immediately captured the audience, and the entire company coming in for well merited praise. The season is indefinite. One and two bills each week will be presented.

NOTES FROM "A PAIR OF COUNTRY KIDS" Co. (Western), H. W. Link, mgr.—This company, after a week's rest during the holidays, opened again at Hutchinson, Kan., Dec. 31, with a new and most performance, presenting an entire new cast with the exception of Carter R. Edwards and Marion Edwards. This makes the company stronger in every way, and we are giving the best of satisfaction everywhere. We soon start playing our return dates through Iowa and Missouri. Roster: H. W. Link, manager; F. C. Rice, representative; C. A. Parker, musical director; Carter Edwards, Clarence Adams, Richard De Wolf, James Grayson, Earl Mosher, Carrie Graham, Marion Edwards and Myrtle Mae Williams.

LAURA FRANKENFELD, who created the role of Mame Mayo in Dan Sully's new play, "Mame," closed with that company in Brooklyn on Jan. 1, and went to her home in Duluth, Minn.

Does not contain Lead, Mercury, Soda, Potash, or other injurious substances. Not affected by perspiration. Large sticks 55c. (30 shades), liners 20c. (16 shades). Minstrel Black, Crown White and Creole Paste, 1/4-1/2 lbs., 25c., 40c., and 75c. By mail to all parts of U. S. and Canada. Manufactured and guaranteed by NEO-GREASE CO. Refill No. 24937. Omeo, 324 W. 46th St., N. Y. City. Enclose 10c. for box of samples.—Sold by James' Grifts, Kalish, Riter's and Hegeman's Drug Stores. Demonstrated at Muller's Wig Shop, 150 W. 44th St.

"NEO-GREASE" MAKE-UP PAINT

The only kind that washes off with soap and water (no cold cream necessary).

RULES GOVERNING CIRCUS POSTING CONTRACTS.

CIRCUS AGREEMENT 1910.
We, the undersigned committee, representing certain circus owners and managers, hereby confirm and agree to accept for fulfillment by circus and other similar amusement caterers, the following contract of rates, terms and conditions governing transactions between circus owners, managers or their agents, and members of the Associated Billposters and Distributors of the United States and Canada, as represented by the directors for and in behalf of said association, shall contract with and furnish posting space to authorized contract agents of circuses and similar traveling shows, whose owners or managers have confirmed the agreement at the regular posting rate for listed and protected guaranteed service as published in the official membership list published by the association. That the rate for less than four weeks' display shall be in accordance with the classified schedule on pages 15 and 16 of the association constitution and by-laws, which reads as follows:

RATE FOR FOUR WEEKS OR PARTS THEREOF.

Where 4 wks is a week.	1st week.	2d week.	3d week.	4th week.
7c. rate, 4c.	2c.	1c.	0	
8c. rate, 4c.	3c.	1c.	1c.	
9c. rate, 4c.	3c.	2c.	1c.	
10c. rate, 4c.	3c.	2c.	1c.	
11c. rate, 4c.	3c.	2c.	1c.	
12c. rate, 4c.	3c.	2c.	1c.	
13c. rate, 4c.	4c.	2c.	1c.	
14c. rate, 4c.	4c.	2c.	1c.	
15c. rate, 4c.	4c.	2c.	1c.	

Where a display runs over four weeks, the time after the first four weeks shall be charged for at a pro rata of the four weeks' rate for each week or fraction of a week.
In addition to the payment on commercial posting rates, as above described, there shall be given with each posting contract for exhibition stands, admission tickets as follows: All towns population of 5,000 and less, 15 tickets; 5,001 to 10,000, 20 tickets; 10,001 to 25,000, 30 tickets; 25,001 to 50,000, 35 tickets; 50,001 to 75,000, 50 tickets; 75,001 to 100,000, 60 tickets; 100,001 to 150,000, 125 tickets; 150,001 to 200,000, 130 tickets; 200,001 to 250,000, 135 tickets; 250,001 to 300,000, 140 tickets; 300,001 to 400,000, 150 tickets; 400,001 to 500,000, 160 tickets.

500,001 population and over, special arrangements to be made with reference to tickets. It being agreed that all tickets for exhibition stands shall be delivered to the association member at least one day previous to the exhibition date, and under no circumstances shall tickets be sold under penalty of suspension or fine.

For all towns and cities covered by an association franchise other than an actual exhibition stand, commercial rates shall govern, and two admission tickets shall be given with each one hundred sheets or part thereof posted, said tickets to be given at time of posting or mailed with order for money. As a precaution against damage claims, attachments, etc., for posting without authority, association members contracting to furnish space in outside towns or on country or excursion route, shall be required to show control of all such space by lease or ownership, and have displayed on or above such space a printed or imprinted board sign, showing their firm name and address. Association members shall furnish list of locations, as per contract made with agents, and furnish men to show location on date of contract, as notification calls for.

The circus also agreeing not to contract with or use space, either billboards or painted signs from an opposition bill poster in any town or city where there is an association member, but in case of an association member not using a bill poster, the client billboard space regularly used as such, he shall so inform the circus agent. In case an association member does not furnish sufficient space for the number of sheets contracted for, he shall be reported to this association and be subject to fine or suspension by the association. The agent can then build new boards, secure and use walls, dabs, etc., providing no space so obtained is owned or controlled by opposition, and said boards to be removed at circus' expense immediately after date of show.

Circuses shall furnish their own paste, wagons and men to post their paper, except in such cities where the local billposter does all the posting.

No association member shall make a shut-out contract with any circus, thereby preventing his furnishing space to any other circus for a specified time.

Posting space contracted for by a circus to be used at a specified time must be paid for at regular rates, unless two weeks' notice of cancellation is given prior to date named in contract for space to be used, any clause in the circus agreement to the contrary notwithstanding.

It is also agreed that the circus may place and maintain banners, lithographs and lithograph boards in such quantities as they desire, and shall themselves remove such banners within twenty-four hours after date of exhibition. If show fails to do so, billposter can charge ten cents each banner for such removal, regardless of size, and he to remove all such banners immediately after date of exhibition, and in towns where an ordinance exists against banners or lithograph boards, there is neither boards or banners to be put up.

All circuses and traveling shows, other than those represented by the committee signing this agreement, must confirm and agree to its conditions prior to the opening of their season, otherwise they will be deprived of the benefit of this agreement and must be charged twenty-five per cent. in price and tickets over the regular rates provided for by this contract.

All circuses in billing outside towns on excursion or country route, must contract to cover any live paper posted by association members.

Where local ordinance or license exists requiring a payment or fee for billposting, lithographing, distributing, tacking banners or placing lithograph boards, the members are to allow the circus using his boards to work under and be protected by said license without payment of such fee or any part thereof.

Under no circumstances shall the association member in any exhibition town be allowed to make the rental price of the circus lot any part of the consideration in his billposting contract for said town. All complaints by either members or circuses must be reported to the national secretary, who shall decide, subject to appeal, which appeal must be taken to the Board of Directors or the association at the next meeting, otherwise the decision of the secretary shall be absolute and final.

In cities and towns where the rate of display is 9 cents per sheet or over for four weeks, the local association member is to do the posting, if requested to do so by the circus management.

It is agreed by all parties in interest that this contract shall be in force and effect from this date (Monday, Jan. 10, 1910), for and until Jan. 1, 1911.

Any member found guilty of violating any provision of this contract shall be liable to fine, suspension or expulsion.

In witness whereof we hereto affix our hands and seals: Committee of the Associated Billposters and Distributors of the United States and Canada—J. F. O'Mealla, C. F. Bryan, P. J. McAllister, Barney Link, Chas. T. Klindt. Committee of the Circuses: W. H. Horton, for Ringling Brothers; J. D. Newman, Forepaugh-Sells Bros.; R. M. Harvey, Hagenbeck-Wallace; M. F. Nagle, Barney & Bailey; W. E. Franklin, Sells-Floto; Fred Beckman, 101 Ranch Wilt West; A. G. Campbell, Campbell Bros.

FISS, DOERR & CARROLL HORSE CO. OF N. Y.

COLE BROS. SHOWS

IN ITS ENTIRETY, AT AUCTION, IN LOTS, TO THE HIGHEST BIDDER
At CORRY, PA., on FRIDAY, JAN. 28, 1910
COMMENCING AT 10 A. M. IT CONSISTS OF

84 BAGGAGE HORSES, 34 HEAD OF RING STOCK, AS FOLLOWS
THREE FINE BAREBACK HORSES, FOUR HORSE ACT "BLACKS," FOUR HORSE ACT "GRAYS" in both of the FOUR HORSE ACTS are principal. Hurdle and Two Horse Carrying Acts, Four High School Horses, Chariot Team, Flat Race Horses, Roman Standing Teams, Trick Mules, Trick Ponies, Performing Horses, etc., etc. FOUR ELEPHANTS, SIX LIONS, TWO TIGERS, One Jaguar, One Spotted Hyena, One Leopard, One Puma, One Black Leopard, One Llama, One Nylghau, One Riding Monkey, One Russian Bear, Monkeys, Birds, Six Camels, etc., etc. TWO MAGNIFICENT BAND WAGONS, ONE ELEGANT CALLIOPE, these three wagons built within four years. 14 Animal Cages, Ticket Wagon, 26 Baggage and Tableau Wagons, Racing Chariots, Trick Wagons, etc., etc. 10 FLAT CARS, SIX STOCK CARS, FIVE SLEEPING CARS, ONE PRIVILEGE CAR, TWO ADVERTISING CARS, Runs, Chocks, etc., etc.

\$12,000 WORTH OF PICTORIAL PAPER
A Complete Set of Bolts and Weyer Lights, from 8 to 16 Burners, including Beacons, Searchlights, Torches, etc. Harness for 84 Horses, Trappings, Saddles, Wardrobe, etc. 48 Lengths Blue Seats, 12 tier high; 22 Lengths of Reserved Seats, 10 tier high; 150ft. Round Top Canvas, with Three 50ft. Middle Pieces; One 70ft. Round Top, with Three 40ft. Middle Pieces; One 80ft. Round Top, with 30ft. Middle Piece; Four 30x80 Horse Tents, Feed Troughs for same; One 40x80 Dining Tent, One 18x24 Cook Tent. Complete outfit for feeding 300 people, all Poles, Blocks, Falls, etc., for all Canvases, Tools and all material that go to make

A COMPLETE 24 CAR SHOW
There is no better Show Property, as everything is first class, and has been kept up as only a man of the late Martin Down's ability would keep stuff. IT IS THE LARGEST AND MOST COMPLETE LOT OF SHOW PROPERTY EVER OFFERED FOR SALE IN LOTS AT AUCTION in the history of show business.

YOU HAVE THE GUARANTEE OF THE FISS, DOERR & CARROLL HORSE CO., LARGEST DEALERS IN HORSES IN THE WORLD, THAT EVERYTHING WILL BE SOLD IN LOTS TO THE HIGHEST BIDDER FOR CASH.
JOSEPH D. CARROLL, General Manager

UNDER THE TENTS

101 Ranch Notes.

The organization of the advance of the 101 Ranch Wilt West Shows can be said to be about completed. Edward Arlington has surrounded himself with an executive staff and advertising corps that will surely compare most favorably with any that have ever given a tented aggregation publicity. There will be an entire absence of novices and the experienced and seasoned men will be in evidence. There will be three cars and two brigades in the advance of the 101 Ranch, with a total of about ninety men.

The reputation that this show has established has fairly deluged Mr. Arlington with applications, and given him the opportunity to pick from the cream of publicity givers. His headquarters in New York, those of Fred Beckman, in East St. Louis, the show's winter quarters and the office of Joe C. Miller on the 101 Ranch in Bliss, Okla., have kept the corps of stenographers working overtime to keep pace with the hundreds of letters that have poured into the three offices.

The advance cars will be entirely new, and are about completed. They will be models of comfort and equipped for speedy and effective work. When the show closed last season but very little paper was brought in, or left on the show.

The printers are now busy on a full line of new paper for the coming season. The designs will be a refreshing departure from what similar shows use and have used ever since the organization of Wilt West shows. The many features of the 101 Ranch give opportunities for designs that no other show can furnish. Mr. Arlington has taken advantage of this fact and the assortment will be not only extensive, but of such newness that it cannot fail to attract attention. Even the soft stuff, such as the heralds, are of new design and will be made so attractive as to be valued as works worth saving. The same can be said of the quarter sheets and programmes. The printing carries with it an air of substantiality and not the stock evidences that characterize some of the other shows. It is expected that the first full shipment of paper will be made to the advance cars about the first of March.

As the advance is framed up now if Mr. Arlington so desired he could move the advance cars out on a notice of three days. Six special agents are already out on the road at preliminary missions, and those who have remained are waiting to follow out at any time. Mr. Arlington has a very beautiful way of doing things at once, and prearrangement is unknown to him and his work.

W. C. Thompson will again be general press representative and special story man, and will have two assistants. Since entering the field of newspaper publicity, Mr. Thompson has proven himself most worthy, and has a host of friends, both in and out of the newspaper offices. His work is effectively and quietly done, and success has always accompanied his efforts. There are but few changes in the advance for 1910 of the 101 Ranch, and with one or two exceptions the same executive staff that piloted the show to success last year will do the same the coming season.

Chas. A. White Re-engaged.
Charles A. White has been re-engaged by Ringling Brothers, and, as usual, will help herald the many marvels in store for those circusly inclined.

Mr. White has been on the Ringling press staff for many years, and is well known to newspaper men. He will travel three weeks in advance of the circus.

Florens Family Signs With Ringlings.
The Florens Family of Acrobats have signed with Ringling Bros. Circus for the coming season. They have in preparation several new tricks, which, according to reports, will be winners.

THE THREE DELTORELIS, who open with Ringling Bros. Shows, in the Coliseum, Chicago, are preparing several new stunts.

The Cole Auction.

Fiss, Doerr & Carroll, present owners of the Cole outfit, which is to be sold at auction Jan. 28, at Corry, Pa., have had twenty different show people who wanted to buy different parts of this show. Some wanted the cars, others the animals, while others, three or four different reputable concerns, wanted to buy the show in its entirety. But, as they had advertised the show to be sold in lots, and had written to all the showmen, dealers in cars and animals, manufacturers of canopies, lights, seats, poles, etc., lithographers, printers and superintendents of zoos that it would be sold at Corry, Pa., on Jan. 28, in lots—just as advertised, they are going to keep their word, and sell it at auction at the time and in the manner designated.

A large number of people have engaged rooms at the Corry hotels, and more are coming in every day. They will be there on the 27th, so that Thursday night prior to the sale will certainly be a reunion for all showmen, and men who deal with showmen in the United States.

The catalogue of the sale has been issued. It lists 164 lots of miscellaneous wagons, uniforms, runs, hoes, tools, lights, seats, harness, tents, poles, marquees, rigging, etc.; nine lots of cages, five lots of open dens, seven lots of band and tableau wagons, thirty-five lots of riding and performing horses, twenty-four lots of cars, thirty-two lots of animals for menagerie, and eighty-one lots of baggage horses—three hundred and sixty-one lots in all.

Louison Now Sole Owner.

Geo. W. Louison, having taken over the Warren interest in the Louison & Warren Combined Shows, will have everything in readiness for his opening early in April. The fair grounds at Dublin, Va., used by Mr. Louison as winter quarters, has been a scene of activity, and everything is nearly completed. The wagons certainly present a beautiful appearance in a new coat of aluminum, and trimmed and lettered in gold. With a new seventy foot round top and forty foot middle piece, and using twenty head of stock, will make this one of the most complete and attractive wagon shows on the road.

From the Silver Family Shows.

We have everything ready for our opening, about May 10. All new canvas, wagons newly painted, new uniforms and everything complete. We will carry thirty-five people, twenty-four horses, twelve wagons, six baggage wagons and six sleeping car wagons. Our route will be the same as it has been for years—all in Michigan. Since we closed, Oct. 25, the Silver Family band and orchestra have been running the Family Theatre at Greenville, Mich., which we closed April 1, to get ready for our circus season. Our winter engagement has been a success, as we have played to capacity business.

Notes from Al. F. Wheeler's New Model Side Show.

The animal annex and museum will again be under the management of Will J. Miller, making his fifth season in that capacity. Many new features have been engaged for next season, including: Madame Harford, the electric lady; Gorton's Monette Theatre, Madame Leon, second sight; Floretta, mechanical doll; Miller, illusionist and ventriloquist, and Capt. Snyder's sensational lion act, together with twelve cages of animals.

BURT AND LOTTIE WALTON SCORE IN NEW YORK.

Burt and Lottie Walton were on the Hammett bill last week, and their act of acrobatics, dancing, singing and skating caught the fancy of the blaze White Way theatregoers, judging by the applause. Mr. Walton did some capital acrobatic work, and his skating "stunts" were excellent, while Lottie Walton's dancing and general work was commendable.

LIST OF AGENTS, Having Complete Line of M. STEIN'S MAKE UP

NEW YORK CITY
WILL APPEAR IN SPECIAL ANNIVERSARY NUMBER OF THE CLIPPER
A POSTAL CARD WILL BRING YOU LIST AT ONCE

The JOHN H. SPARKS SHOWS

WANT CIRCUS PEOPLE IN ALL LINES

Agents, Billposters, Performers, Side Show People, Bosses and Assistants, Musicians, Colored Band for Side Show, who can put on minstrel show; Stewart for Cook House, Calliope Player, Six and Eight Horse Drivers, Working Men in all departments, Cooks and Waiters, Car Porters. Address **CHAS. SPARKS SHOWS, Box 411, Shreveport, La.**

SUN BROTHERS' SHOWS

WANTS
MUSICIANS, BIG SHOW ACTS, CLOWNS, CONCERT AND SIDE SHOW ACTS: Man to lecture and make second opening, also do act. FOR THE ADVANCE—CAR MANAGER, BILLPOSTERS, etc. Will consider a man with an AIRSHIP or AEROPLANE, or strong free attraction. Can place few capable bosses and workmen in all branches. Also want cooks and waiters. Show opens in March at Macon, Ga. Address all mail **SUN BROTHERS, Box No. 2, Macon, Ga.**

NEW CORPORATIONS.

The following amusement companies filed articles of incorporation with the Secretary of State, Albany, N. Y.

Jan. 4—The Girl in the Taxi Company, New York. To conduct general amusements real estate business; to produce and manage plays, dramas, operas, etc.; capital, \$20,000. Directors: A. H. Woods, Martin Herman, Ferdinand W. Pinner, New York City.

Jan. 5—By the Sea Company, Brooklyn, N. Y. To own and operate theatres and other places of amusement, and deal in stage productions of all descriptions; capital, \$5,000. Directors: John Johnston, Carrie L. Duryea, George Johnston, Brooklyn, N. Y.

Jan. 5—Arens Theatre Company, New York. To own and manage theatres and provide for the presentation of dramatic and musical productions and deal in plays and copyrights; capital, \$10,000. Directors: Herman M. Joel, Joseph J. Herman, Charles S. Kline, New York City.

Jan. 6—Knickerbocker Entertainment and Music Exchange, New York. To arrange and maintain vaudeville, dramatic and musical entertainments; to lease theatres and concert halls; to supply vaudeville performers; capital, \$2,000. Directors: Frank W. Isenbarth, New Rochelle, N. Y.; Elmer J. Denton, Harry M. Denton, New York City.

Jan. 8—Hill's Piano Store, Jamestown, N. Y., has been incorporated, having a capital stock of \$150,000, for the purpose of maintaining and operating music studios to promote concerts, recitals, and to publish sheet music, with these directors: Earl H. Hill, Chilton F. Baker, A. C. Erickson, of Jamestown, N. Y.

NOTES FROM JOS. W. STERN & CO.

Lockwood and MacCarthy, in their piano-logic, singing and dancing specialties, are using S. R. Henry's comic song, entitled "My Husband's in the City" with marked success. Gladys Lockwood renders this number while seated at the piano, during the action of their skit.

Goff Phillips, who has retired from the burnt cork ranks to vaudeville, is making the hit of his career touring the New England States. His feature song is "Come, After Breakfast, Bring 'Long Your Lunch and Leave 'Fore Supper Time," which he introduces in his monologue.

The Frederica Raymond Trio, who are offering selections from grand operas, have added Paul Lincke's great Egyptian song, "Amina," to their repertory of songs. Miss Raymond says that outside of her operatic numbers this is the most effective trio that she has ever used.

Florence Nichols is introducing Alfred Solomon's new high class number, "Somewhere There's Someone" (which is the successor of his famous "If I Had a Thousand Lives to Live"), with great success.

ASBESTOS IN GREAT DEMAND.

The C. W. Trainer Mfg. Co., Boston, headquarters for asbestos curtains and asbestos picture booths, has recently supplied the following named theatres with one of the Trainer curtains, namely: The Martin Theatre, Globe, Ariz.; Keen's Theatre, Mobile, Ala.; American Theatre, Davenport, Ia.; Matthews Opera House, Booneville, Ind.; Marshall Theatre, Manhattan, Kan.; Huntington Theatre, Huntington, W. Va.; Alhambra Theatre, Stamford, Conn.; Woodward's Opera House, Warren, Pa.; Hymers Opera House, Hymers, Ind.; the Mission Theatre, Salt Lake City, Utah; Waldron's Theatre, Boston, Mass., and many others.

They make a specialty of asbestos booties for moving pictures, both permanent and portable. A recent communication reads as follows: "Office of the Provincial Police, Toronto, Ont., 12th Jan., 1910. Messrs. C. W. Trainer Mfg. Co., Boston—Your favor of the 10th inst. is re. Moving Picture Cabinets, Plain, etc., for the Court Cabinet has been approved and can be used in this Province. Yours truly (signed), Joseph E. Rogers, Sept." The Trainer Asbestos Booths have been approved in many States of the Union, including Massachusetts, Vermont, New Hampshire, Maine, Rhode Island, Connecticut, Pennsylvania and Indiana.

B. P. O. E. SOCIAL.

At Niblo's garden, One Hundred and Seventieth Street and Third Avenue, a social was given to promote the sale of boxes for the ball of Bronx Lodge, which is to be given at Terrace Garden on Lincoln's Birthday, Feb. 12. It was a most successful affair. Two thousand sandwiches were eaten and forty kegs of beer were consumed. Harry Arthur was chairman of the entertainment committee, and Aaron Kessler and Harry Mock managed the stage.

The following vaudeville talent volunteered their services for the occasion, all of whom appeared: Gus Edwards, "Silvers" Oakley, Tom Edwards, Will Rogers, Ryan and White, Harry Brun, Bert Earl Three, Pauline, Harry Ellis, Smith O'Brien, Griffo and Bernstein, McGarry Brothers, and Prof. Kennedy and partner.

REMOVAL OF THE U. S. LITHO AND THE RUSSELL MORGAN PRINT COS.

The removal of these well known enterprises of the show world to commodious and finely appointed quarters in the Putnam Building, 1493 Broadway (formerly the Long Acre Building) was effected early in the present month.

R. M. Bickert will continue in the important position of representative, which he has filled for a number of years. The new offices are on the third floor, Suite 316-320.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

SATURDAY, JANUARY 29, 1910.

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Our Terms are Cash.

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Address All Communications to THE NEW YORK CLIPPER, 47 West 28th Street, New York.

Registered Cable Address, "ATHLETIC."

THE WESTERN BUREAU

OF THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude B. Kirby, manager and correspondent.

THE LONDON BUREAU

Located at 14 Leicester Street, Leicester Square, London, W. C. Henry George Hilbert, manager and correspondent.

THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany, P. Richardson, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Brentano's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 126 Prado, Havana; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Albert & Son, 137-139 King St., Sydney, Australia.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

C. S. Jersey City.—We do not know the present whereabouts of parties. Address them in care of this office and we will advise the letters in THE CLIPPER letter list.

L. A. B. New Hartford.—I. You will find the address you desire in the Rep Book, published by THE CLIPPER. Send four cents in stamps for it. 2. Watch our vaudeville route list each week.

J. P. R. Pittsburgh.—Address F. P. Spellman, Lyceum Theatre, Cleveland, O.

E. L. C. Pittsburgh.—Address Moulton, Thompson & Moulton, 39 Court Street, Boston, Mass.

E. C. New York.—Address Stern & Co., 101 West Thirty-eighth Street, New York City.

J. P. Washington.—As we have no way of determining what your expenses would be, it is impossible for us to answer you.

M. N. Mulberry.—She does not always sing the same song.

H. W. F. Philadelphia.—Address Barnum & Bailey's Circus, Bridgeport, Conn.; or, Ringling Bros., Baraboo, Wis.

J. M. R. New York.—He was married three times, but we do not know who his wives were.

The actress in the Rep Book, New York City, may be able to help you out.

MISCELLANEOUS.

F. R. O. E. Leavenworth.—We can not undertake to answer your question.

WHY?

Lawmakers in all States and cities of the Union frequently lay themselves open to the question as to why they did this or that, as the case may be, the questioners, being for the most part of the large unthinking class. Sometimes, however, the makers of laws invite just criticism from those who do a little thinking on their own account, and this is the position the city fathers of Savannah, Ga., now find themselves, because of their passing of a city ordinance which places the license fee for a circus at \$1,000 per day.

The circus is a time honored institution which for years has appealed alike to the young and old of every clime. While in the cities which support a number of theatres there are always enough tented show lovers to make this style of amusement profitable, under ordinary circumstances, it is the people of the cities of the second and third size, as well as those of the towns and villages, who look forward to the coming of the circuses to give them their chief pleasure in the amusement line because, for one reason or another, their amusements of a theatrical character are limited.

The coming of a circus to a town or city of moderate size means much to its people. The merchants in all lines look forward to increased business because of the strangers brought thither by flaming posters announcing the marvelous feats and unheard-of curiosities which will be presented. The hotels benefit by the increased number of guests, and the railroads also come in for their share.

But it is not alone the influx of people that benefits the town. The circus itself, even though it be of the smaller class, furnishes an item of business not to be denied. Every man, woman and child connected with the show has requirements in the food line which must be met every day. The same is true of every animal with the show—the wild beasts of the menagerie and the horses—and this food must be purchased in every town in which the show appears, not so much because it must be fresh, but because it cannot be carried from one place to another without an increase of the cost of transportation, a heavy item with all traveling organizations.

In the face of this Savannah, Ga., has placed the circus license fee at the prohibitive price of \$1,000 per day, a sum which would represent two weeks profits with the majority of circuses.

No doubt the city fathers of Savannah who are responsible for the ordinance know what they are about. They may be actuated by the desire to prevent the accumulation of the city's wealth from reaching such proportions that the city treasury would require an annex to hold this increased wealth. Perhaps

It is because the merchants of Savannah have all become millionaires and the various banks and depositories threaten to burst their sides if burdened with any more of the merchants' riches, and the city fathers, having the best interests of their fellow citizens at heart, desire to prevent any such catastrophe.

As for the pleasure-loving people of that city, they evidently count for little. At \$1,000 per day no circus can afford to play Savannah, but will probably play the nearest convenient town. To this place the citizens of Savannah can go for their circuses, and in this town will be spent the thousands of dollars which would naturally go to Savannah.

It is evident that this Georgian city neither wants circuses nor the money which goes with them.

THE DIXIE EXCHANGE.

The airdomes of the Southwest have reorganized for the coming Summer and placed the booking in the hands of the Dixie Theatre Exchange, of Dallas, Tex. The Summer circuit consists of the following airdomes: Little Rock, Ft. Smith, Ark. (airdomes under the management of Frank Head); Texarkana, Cycle Park (Dallas); Cleburne, Waco, Corsicana, Denison, Tex.; S. McAllister, Tulsa, Sapulpa, Bartlesville, Enid, Lawton (Okla.), and not more than two more, to be picked from the remaining airdomes showing the best business last year.

It was also voted that the booking department have the power, unrestricted, to cut from the list of towns any airdomes which is not playing to a company paying business, as the largest towns on the circuit will not be handicapped by the possible poor business in any town, and in that case either the airdomes must give a guarantee or be cut from the circuit. This power is granted to the booking agent in order to protect the companies.

FOSTELL GIVEN A PARTY.

J. Elmer Grimm, a well known Sharon, Pa., musician, and erstwhile manager of the Marion Theatre and leader of orchestra in Havana, Cuba, who recently became a pianist at the Alpha Theatre, Sharon, had a surprise in store, after the performance on Jan. 18, at the Alpha, at his residence on North Water Street. It was given in honor of his bosom friend and time pal, Al Fostell, of the team of Fostell and Emmett. Mr. Grimm and Mr. Fostell met in Sharon last week, for the first time in twenty-two years, their last meeting having been in Bridgeport, Conn.

Those present were: Mr. and Mrs. Al Emmett, Fostell, Mr. and Mrs. Joe Detelien (the Newbyweds), Al Monie, Dixon and Nelson, Wm. Croshaw, of the Alpha Theatre; Geo. M. Bowers, George F. Smithfield, of the Traveling Salesman Co.; John English and Wm. Meadowcroft.

WRIGHT AND DIETRICH'S NEW ACT.

Wright and Dietrich scored a decided hit at the Broadway Theatre, Camden, N. J., last week, and when they appear at the Fifth Avenue, New York, on Feb. 15, New Yorkers will have an opportunity to pass judgment. The act works in one, for about twenty minutes.

Mr. Wright opens proceedings in his character as an Italian, a part he played and originated in "Simple Simon Simple." The act is a singing one, and Mr. Wright's tenor and Miss Dietrich's sweet soprano voice made a perfect blending of harmony. Their final song, "My Light of the Silvery Moon," impersonating a young couple in the park, is a pretty piece of work. Miss Dietrich has, besides a pretty voice, youthfulness and beauty. Mr. Wright was the tenor in the original "The Old Homestead" double quartet, he might be added, incidentally.

Mr. Wright and Miss Dietrich are bride and groom of two weeks' standing.

MAJESTIC, HOT SPRINGS, OPENS.

The Majestic, Hot Springs, Ark., with a seating capacity of six hundred, and booked by the Morris circuit, opened Sunday, Jan. 16. The house has been thoroughly overhauled and re-decorated, and provided with an entirely new set of scenery. Business has continued good. The house will be run as a vaudeville and moving picture place, giving two shows nightly.

House staff: E. J. Conrad, proprietor; Mrs. E. J. Conrad, treasurer; Harry De Voe, business and stage manager; Miss Kirk, cashier; Elliot Strawn, musical director; Musicians: H. Tomlinson, G. B. Blochke, V. Smalley, H. Smith, Allen. Stage carpenter: L. Davis, electrician: M. Johnson, scenic artist: Pete Carroll, master of properties; C. Dum, head usher.

Opening bill named: Edna Erskine, Grosjean, Skatnell, Rose Clark and Jeff Adler, and Majesticoscope.

INTERNATIONAL AMUSEMENT CO. BOOKS FIFTEEN WEEKS.

The International Amusement Co., Boston, Mass., is booking fifteen weeks in New England.

Geo. F. Hayes is the general manager of the vaudeville department of the International Amusement Co. Hayes was for a number of years a partner of Walter J. Plimmer, and with Mr. Plimmer about ten years ago conducted the well known booking agency of Plimmer & Hayes, in New York. He was also at one time associated with Pat Casey.

NEW ACT BY JAMES HORAN.

To alternate with their present success, "More Ways Than One," which the McKenzies and Shannon company are playing during a return engagement this week at the American Music Hall, McKenzies and Shannon have commissioned James Horan, author of their present act, to write them another vehicle. Mr. Horan is also author of Klerman, Walters and Klerman's "A Royal Cook," now on the Pantages circuit.

GAYETY, COLUMBUS, MAY PLAY VAUDEVILLE.

It has been persistently rumored in Columbus, O., that the Gayety Theatre in that city is going to be changed into a popular priced vaudeville house some time in February.

Mr. Rogers, when asked regarding the rumor, said that he knew nothing about it.

RAILROAD MISTREL BOYS.

The Transportation Club, Cincinnati's organization of railroad men, is to give a minstrel show in March. Geo. E. Mann, chairman, is a B. & O. ticket man, and he has more than half the professional monologists beaten.

ORPHEUMS FOR GARDEN CITY TRIO.

The Garden City Trio have closed with the Empire Show (Western wheel) and will open at the Orpheum Theatre, Spokane, Wash., Jan. 30, playing over the Orpheum circuit.

LYRIC, PITTSBURGH, KAN., GIVES UP VAUDEVILLE.

The Lyric, Pittsburgh, Kan., has given up vaudeville. Beginning Jan. 24 permanent stock was installed there, the Lyric dramatic Co. opening on that date.

A Glance at Acts New to the Metropolis.

BY HANK.

McDonald, Crawford and Montrose.

Just why a new act is nearly always programmed to open the show is a mystery, but it seems to be the rule. It is a difficult position on any bill, and all vaudeville performers rebel against it. A new act at the Colonial last week and it was a corking good dancing act, besides being finely costumed, suffered through being placed to open the show, and its position had not been changed up to Thursday. When a new act can take several legitimate bows at its finish it must have enough merit to command a better programme position.

McDonald, Crawford and Montrose, with the former as the male end of the act, and the Misses Crawford and Montrose, form one of the best dancing trios seen here in many a season. There is not much attempt at singing, but the excellent arrangement of the act, combined with its pretty and artistic costumes and fine dancing, would bring it to complete success on any programme.

The girls, who are tall and possessed of much charm of form and feature, appear in Spanish, Scotch and Irish costume costumes during the act, with appropriate dances for each, and close in semi-ballet costumes, still retaining the Irish music and dancing steps. A fine ensemble finish brings the applause apathy.

Mr. McDonald, in his dancing, did not seem to be hampered by the fact that he was attired in a riding costume, as he has long been known as one of our best stage dancers. His only change of costume was that of his coat and hat, at the finish. The act occupied thirteen minutes, in one.

Williams and Van Alstyne.

Harry Williams and Egbert Van Alstyne made their first appearance at the Colonial as a duo on Monday, Jan. 17.

They are both well known as song writers, and rely wholly upon the singing of their own compositions, rendered by Mr. Williams, with Van Alstyne at the piano. While the act scored strongly at the Colonial, its placing in one, and the use of a small upright piano, causing Mr. Van Alstyne to play his back to the audience, detracted materially from the work of both members of the team. A concert grand piano and a parlor stage setting would benefit their work and make the act much more effective.

A grateful relief from "boosting" their own compositions was appreciated by the Colonial patrons. Mr. Williams sang five songs, in one or two of which Mr. Van Alstyne worked in nice little harmony in voice blending. "Heinz Is Pickled Again," "I've Lost My Gal," "A Little Flat in a Great Big Town," "Santa Fe" and "What's the Matter With Father?" were sung capably by Mr. Williams, and the act was liked so well during the week that the act was demanded. The act ran about thirteen minutes.

Altus Brothers.

With a pleasing array of club juggling feats to recommend them, the Altus Brothers opened the bill at Hammerstein's last week, and scored a decided hit. The act of three clubs by one of the brothers got a good hand, and some lightning passing of half a dozen or more clubs was another introduction that won out nicely.

There was some missing last Tuesday afternoon if it may have been for effect, for one of the team tried the juggling of four clubs, dropping one between his feet and then throwing it from the ground among the other whirling clubs. After a few misses the act was over, and the boys were disappointed. It was a very well, running about eight minutes, in three.

"Those Three Fellers."

"Those Three Fellers," on both the American and Plaza bills last week, had things very much their own way at the first mentioned house, and according to reports went equally well at the Plaza. They just "eat up" ragtime melodies, and swing into dialects with an easy facility that helps a great deal in the enjoyment of the act. Max Brock, harpist and Billy Sharkey, singers, and Joe Giesler, pianist.

The two singers took turns at Yiddish rags and other selections, and the darkey and Italian songs were sung with equal vigor. The audience "rose" to the act like a trout to a fly, and the trio bowed and bowed until they must have tired out the muscles necessary for that operation. About twenty minutes were taken up, in three.

Tom Edwards.

After an absence of several years, Tom Edwards, a most agreeable ventriloquist entertainer, is now jogging around the American vaudeville circuits, appearing last week at the Orpheum. He has a happy frame-up of song, and a most original and clever stage "associates," and the results are at all times pleasing and frequently very amusing.

Father and the baby form the best portion of the specialty, and the patient toleration of "Daddy" with his youthful face, and cleverly shown and greatly appreciated. The act steadily improves in interest as it progresses, the squalling youngster which finishes the offering being especially excellent, and captivating the audience completely. Edwards clearly has the right idea. The act ran about fifteen minutes, on the full stage.

Marcel and Boris.

A rather tall, slim man and a youth make up the team of Marcel and Boris, whose acrobatic work aroused the Alhambra audiences last week to the warmest expressions of favor. The man brings the boy into handstands from many different positions, and almost every trick is a stunner. The boy must weigh around one hundred pounds, but he is manipulated as though he weighed ten, and almost all the feats caused the audience to break into hearty applause.

Violin playing by the youth and piano accompaniment by the man took up a little of the specialty, the violin being held in different positions while the playing was done, and then the boy being gripped in various ways by the mouth, knees, etc. The boy was clever at this, but the acrobatics were "the thing," and the act was a big winner. About ten minutes were taken up, on the full stage.

POPULAR PRICE VAUDEVILLE IN NEW YORK.

The People's Vaudeville Co. are putting on a bill of vaudeville at the New York. The ten cent vaudeville proposition is a very big thing in the metropolis. The same can be said of the Wm. Fox and the K. & P. circuits of houses. In New York City there are twelve first class theatres, with seating capacity over 1,500 each, devoted to this popular entertainment.

BARTO and McCue FOR VAUDEVILLE.

Barto and McCue have closed with the Empire Show (Western wheel), and will play vaudeville acts with their big novelty hand balancing act.

Adelaide Keim, in "Miss Bright, Decorator."

Adelaide Keim, an actress of real talent, is having the usual trials in the never-ending hunt for the right kind of a vaudeville vehicle, and last week at the Alhambra she tried out her second act within a month. It was a new Edgar Allan Woolf sketch, called "Miss Bright, Decorator," and it showed evidence of the fact that young Mr. Woolf is turning out a series of little two rapidly for the good of the stage. He has done some clever work, and handles his subjects with a nice appreciation of humor, but Miss Keim's act has not sufficient body to it. The Alhambra and mezzanine laughed a great deal at the complications, however, and judging by their reception of the act, it got by with success.

The Miss Bright of the story is a young lady who does not believe her name. She looks upon the sunny side of everything, and enters the delightful atmosphere of the Hadly home to turn it by the magic of her personality into a place worth living in. Mr. Hadley, it seems, is foolishly mourning for his wife, then develops that the woman who has been his wife's "bad egg" brother, who has been his wife's once in love, Miss Bright now was the entire household over to her, convinced Hadley that the stories he had heard concerning her were false, and as the curtain falls they are in each other's arms.

Miss Keim, in the title part, gave many deft touches of humorous and serious acting, and made a decided personal hit. Allan Murmane, as Hadley, did capital work, and Albert Kenyon was most convincing as Kenneth Drew, an impetuous young fellow. Parke Patton and Walter Van Allen were also well cast. The act ran about twenty-two minutes, on the full stage.

Mackay, Musical Minnie.

There is the element of novelty in Mackay's act, for one thing, and there is also a great deal of cleverness in it. Evidently the management at the Fulton, Brooklyn, looked with favor upon the offering last week, for after the opening performance it was moved down from second place to sixth on the bill, and on Wednesday afternoon there was marked favor shown it.

Mackay is a musical minnie who gives vocal imitations that are so remarkably like the sounds of the various things imitated that an auditor who sits and listens with closed eyes would never know that he was not hearing the various instruments played. This is especially true of the mandolin, violin and cello. A laugh was gained now and then through the "jazz" and "drill" manner of handling the dummy instruments he uses, and taken all in all the specialty was uncommonly successful.

First was given an imitation of the flute, which did not seem Mackay at his best. A mandolin solo, "The Last Rose of Summer," which followed, was a capital bit of work, and it made the audience "sit up" literally. The violin selection, "Love Me and the World," was a big winner, for it was started in its imitation of the fourth and last imitation, that of the cello, was equally good. The act should be a big winner on any bill. It ran about nine minutes, in one.

George Spink and Agnes Lynn.

George Spink and Agnes Lynn, after making separate bids for favor, joined forces and finished their specialty last week at the Alhambra with a patter hodge-podge that was as clever as it was odd, and a big reward of applause was theirs as a result.

Mr. Spink opened the act with a piano-organ selection, singing "Which I Had An Other Girl in Place of the One I've Got." Miss Lynn then appeared in "kid" costume to sing of "Puddin' Free" while "In the Big Town," a good number, was Mr. Spink's next contribution. "Keep Your Feet on the Soft, Soft Padal" was then given by Miss Lynn, who re-appeared in knee length dress, showing some graceful dance steps. Miss Lynn is good looking and magnetic, and she has a captivating way of singing her selections. The two-act is always on the watch for the right kind of single female act. The specialty went big in every respect, running about fifteen minutes, in one.

Paul's Six Juggling Girls.

The club juggling of Paul's Six Juggling Girls, at the Fulton last week, was full of good things in its line, for the girls, in addition to being attractive in appearance, were rapid and skillful in their work, and kept up a pace in the various tricks that maintained the interest at all times.

There was clever juggling of tennis rackets and the colored Indian clubs at the start of the offering, and the girls switched rapidly from two and three formations to the five and kept the clubs whirling in line shape. The troupe worked in low necked and knee length soubrette dresses, the material of which was good, while the colors were pretty and harmonious. As a finale one of the girls stood facing the other five and received and returned the clubs tossed to her by the entire five. The act is nicely arranged and especially worthy in its line. It ran about eight minutes, on the full stage.

Atwood and Terry.

After a separation of some duration, Atwood and Terry are together again, and are programmed as dispensers of mirth, in "A Snapshot from Life." The idea of the act is rather old, but it is worked up well, and the pair are doing it with a vim and vigor. Atwood appeared first and apologized for his partner's absence. He then sang a verse or two of "Only You, You, You," and induced Terry to sing a song, which he sang, apparently in hard luck, interrupted by the singing by appearing with a note from the partner. He was induced to sing, but failed, and then the pair got off a line of conversation that was nicely worked up.

Atwood has a good stage presence and an excellent delivery, and Terry a knowledge of how to get humor over the footlights. Their act is good, but could be improved by the addition of a clever song.

Mr. and Mrs. Ralph Lewis, in "Thou Shalt Not Steal."

Mr. and Mrs. Ralph Lewis put on at the Union Square last week a straight dramatic playlet, called "Thou Shalt Not Steal," which had a compact and interesting little story without unnecessary verbosity, a quarter of an hour sufficing for the recital. The audience last Friday afternoon was plainly interested, proving that it is not always necessary to have them laughing in order to hold them.

The scene is the home of a young fellow who is acting as treasurer of the mill. He returns to his waiting wife bearing a satchel which contains \$30,000, the pay of the men. He plans to steal this money, and has arranged to have a telegram arrive for him, calling him away that night. He goes, leaving the money at home. When he leaves a tramp comes to the door, is admitted by the wife, and is given shelter for the night. Soon the wife, sitting by the fire, hears a noise at the window, and the tramp comes in from the room to aid her. They lie in wait for the intruder, who is found to be the husband when the lights are turned on. It then develops that the tramp is the husband's "bad egg" brother, who has started on the downward path by a theft, and the brothers finally shake hands and determine to put temptation behind them in future.

The Two Ashtons.

In the olio of the Jolly Girls, at Minor's Eighth Avenue last week, the Ashtons, two men, made a decided hit in their juggling act. One works straight, while the other appears as the comedian. They litter up the stage with a fine miscellaneous collection of articles before the end of their act, and accomplish some laughable results in so doing, for the comedian displays considerable class in his line, and the straight is uncommonly clever.

The comedian gets a good many laughs, but the best thing he does is to gravely pull out a little drawer of a table, and toss into it almost all the small articles lying about the stage. The drawer has a very tattered, but this does not worry the careful "cleaner-up."

Club juggling, rapid and clever passing and plate juggling are only a few of the many things done, but the star feature of the act is the straight's manipulation of billiard balls upon two cues. He catches a ball on the cues, which are held parallel with each other, runs it up and down, and then takes two balls and runs them in opposite directions on the cues. He also runs a ball placed side by side, up and down between the cues. The act in its entirety is very clever, and made a big success on Saturday afternoon. It ran about sixteen minutes, on the full stage.

Herbert Clifton.

The American debut of Herbert Clifton, an English, double-voiced singer, was made at the Alhambra last week, with results that must have been very gratifying to him. Clifton made his appearance in a very tattered suit, and in the character of an orphan sang "Love Me and the World is Mine." His high soprano voice was very much like those of the young child boys, and the song was warmly applauded.

Lauder's "Stop Yer 'Tiklin', Jack," was the second selection, rendered in male voice, and with the Scotch accent. The third song, which concerned a bunnet, was conspicuously like the best American selection, "Put On Your Old Grey Bonnet," although it was not so pretty a number as that song. This Clifton sang in soprano voice, announcing at its finish that he would give a dramatic rendering of "The Holy City," impersonating a dying boy of the streets. With this playing on him, he gave a creditable rendering of the religious song, with a good eye to the "dramatics" in its handling.

There was warm applause at the end of each song, and a good hand was given at the finish. The act ran about fifteen minutes, in one.

The McNallys.

The McNallys, at the American last week, appeared at the end of a long bill, introducing diving and swimming in the big tank sunk below the stage level. Monday afternoon, their opening day, was hardly the best time to see the act, for the temperature of the water was only about 55 degrees, and the two girls were followed by it to such an extent that they soon quit.

The curtain rose on a darkened stage, disclosing McNally's male assistant and the two girls in poses. McNally, in bath robe, then announced the various dives and the girls alternately made some pretty back and forward drops off the spring boards, getting quite a little applause. McNally then jumped into the tank to illustrate some odd swimming strokes, and the male assistant followed with a high dive from a platform that was built on a level with the top of the proscenium arch. The act was eminently successful, even under its handicap on the opening day, and under favorable conditions should be a big winner. About ten minutes were taken up.

Harry and Elsie Mayville.

Harry and Elsie Mayville, English entertainers, who made their New York debut at the American last week, proved a pair of especially animated and pleasing singers. They use a miniature stage and introduce their songs with their bodies showing miniature bodies, which are manipulated in a humorous manner.

Both have good singing voices, and their several songs were keenly enjoyable, a Scotch number going particularly well. Mr. Mayville is especially full of animation, and has a capital idea of comedy, while the girl makes an excellent assistant. At the opening performance they were so successful that after they had finished their regular routine and had stepped from behind the cabin the audience insisted upon their "oddling" with another number. The act ran about fourteen minutes, in three.

RIVOLI ON THE INTER-STATE TIME.

Casar Rivoli, after playing successfully for ten weeks in Chicago, has signed for twelve weeks with the Inter-State circuit.

Geo. A. Haley, of Fall River, Mass., has been appointed resident manager of the Bijou Theatre, Woonsocket, R. I., by Chas. Loveland.

MR. AND MRS. EDITH LEONARD celebrated the first anniversary of their marriage Jan. 21, at the Vendome, Evansville, Ind., surrounded by their friends.

T. S. PROBERT and HENRY are doing well with their new act.

MILE LORETTA is held over for her second week at the American, Boston.

WILLIAM MORRIS is expected from the West this week.

OUR CHICAGO LETTER

FROM OUR OWN CORRESPONDENT.

Western Bureau of the New York Clipper, 505 Ashland Block,
Randolph and Clark Streets.

FROHMAN SIGNS EDDINGER.
Charles Frohman's next production will be "Love Among the Lions," a play by Winchell Smith. The principal role will be played by

MOTION PICTURE NEWS

New Films.

Lubin.

"The Filibuster."—A wealthy man makes love to every woman he meets, is confined to a sanitarium from which he manages to escape. He assumes the auto tops of the superintendents and encounters many strange adventures. He performs the most ridiculous stunts. Finally he is pursued by a boy of old middle who has heard that he is hiding in the park, and go in search of him. "Bill's Boots."—Bill's boots are taken by a couple of mischievous youngsters. They bury the boots in the snow and an old lady promptly declares that they belong to some victim of the blizzard. She calls for help and there is much ado until the deception is discovered.

"Too Much Protection."—Wilkins' family goes to Florida for the winter. Wilkins, delighted at the departure of his mother-in-law, is alarmed about an epidemic of burglaries. He has his house wired by the Burglar-Proofing Company. When Wilkins is locked out he cannot himself get in again. A burglar has entered and is as much distressed to find that he cannot make his exit. At last he saws his way through a window and Wilkins enters. The householder is so delighted at being in again at last he lets the burglar carry off his plunder and adds some cigars and a bottle of whiskey, asking the intruder to rip out the new-fangled devices which protect too completely.

"Sentimental Sam."—Sam drops into the home of a newly married couple to borrow some little things. The pretty little wife is preparing to commit suicide after the first quarrel. Sentimental Sam hunts up the husband and finds him with a revolver in his hand ready to shoot himself that his wife may be free. Sam takes him down to where the wife is sitting. An exchange of the farewell notes effects a reconciliation so engrossing that they do not realize that Sam is playing his trade.

"I Might Have Been."—A bachelor, beguiled by visions of old love, called by the reading of love letters long in lavender, determines to look up some of those whom he loved best. He undergoes many odd adventures, and in the end decides that what is better than what might have been.

Edison.

"The Surprise Party."—How two express packages went to the wrong address, because a pair of jokers changed the wagon that held them, and the laughable results that followed. A most amusing story, well acted.

"His Just Deserts."—A strong dramatic film, whose scenes are enacted in a real Southern iron foundry. Chagrined at being repulsed by a fellow workman's wife, an iron worker revenges himself upon the man and is punished by a fearful death from the molten iron.

"The Bad Man from Riley's Ranch."—Comedy of the uproarious type. The "bad man" after getting Dutch courage from a bottle, starts to clean up the town. He does for a while, but is finally turned by a woman. The laughter starts when the "bad man" gets his first drink and ends when the film does.

"The Peach Boy."—A pretty Japanese tale, prepared by the world's greatest pantomimist, Mlle. Morin, and in which she enacts two characters. The film is a gem, in its gauceness and monsters of fairy tale fame, dancing Geisha girls and wonderful transformation effects. A film that will appeal to the children as well as all lovers of mystic lore. Superbly photographed.

Essanay.

"Sensational Logging."—This is an instructive series of views showing the manner in which timber is brought from the woods to the mills.

"A Voice from the Fireplace."—Is taken from de Maupassant's story, "The Log." Paul, a friend of the family, is about to forget the sanctity of the home, when a burning log falls from the fireplace. The accident saves him, as the husband enters just as Paul is replacing the log.

"The Wrong Man."—A comedy, showing a persistent masquerade, who climbs into a window in pursuit of the object of his importunations. A plumber is appealed to. The masquerade hides in a closet. Then the husband enters. The plumber takes him for the masquerade and throws him out of the window. Finally the masquerade sees the mistake, and the masquerade is found and punished.

Selig.

"Shooting an Oil Well."—Shows this interesting operation in a field, where untold wealth has been earned and much more is still hidden. The explosion and resultant flow forms an interesting series of events.

"Politics."—A game at which all love to play. The wire pulling and a love story in connection with it, makes a fine subject, well worked out by the Selig projector.

Vitagraph.

"The Life of Moses." Part III, is a telling Biblical subject.

"The Girl and the Judge" is the title of a drama, in which all the various emotions of a jurist who yields to temptation to favor the object of his devotion.

Edison Notes.

Edward W. Townsend, of "Chimney Fadden" fame, has written "A Victim of Bridge." The plot of the story is laid in the sacred precincts of the most exclusive New York society, of which Mr. Townsend is especially qualified to write. A young nation, a leader in the social set, gambles beyond her means, and learns a lesson never to be forgotten. The action throughout is said to be intensely dramatic. A special cast was engaged for the picture, and it is claimed that the stage settings and gowns were made a production worthy of a Broadway theatre. Photographically the picture is pronounced to be superb.

"Ransom's Polly" is the title of the film by Richard Harding Davis, and it is built upon his well known novel of that name. The Edison people promise a most notable military dash and spirit of the original story has been preserved in its pictorial form, in which it has been interpreted through the medium of an excellent cast of actors.

"The Bad Man from Riley's Ranch."—There is a world of possibilities for the motion picture in this interesting subject, and the Edison Company may be depended upon to realize them. All the picturesque of the poem will be preserved in the picture. The representation, but for the sake of a happier ending, the Edison people, instead of leaving the children of Hamelin town buried deep in the mountain's side, will picture them as rescued to their anxious parents.

"Faust."—The first of the operatic film releases of the Edison Company, excited so much favorable comment from press, trade and public, that the Edison Company feels greatly encouraged to further attempts in that line. If the story of each opera is as strictly adhered to, skillfully acted and superbly staged as "Faust" was, there is no doubt of the nature of the popular verdict which will be passed upon each. "Faust" was easily one of the most notable releases that ever left the Edison studio—in fact, one of the greatest films of the year.

MOVING PICTURE SHOW WINS.

Nathaniel Stack, who announced three months ago that he was about to open a moving picture show at Reid and Gates Avenues, Brooklyn, N. Y., and who has been prevented by James M. E. Church, opened the doors of his theatre Jan. 22.

Dr. Bagnell and members of his church have been opposed to the moving picture place on the grounds that it is a bad effect. It is located only a short block from the church, Reid Avenue and Monroe Street, and Dr. Bagnell claims that one of its exits is only about one hundred and fifty feet from his church.

The moving picture place is located in a one story building, formerly used as a bowling alley, and connected with Trainor's cafe, the building in which the cafe is located is now run by Nathaniel Bank, who, like Stack, was formerly in business at Coney Island.

There is now no direct connection between the cafe and the moving picture place. The Gates Avenue Amusement Company, which Stack says is made up of himself and his wife, leases the building where the show is given from Bank.

THE FILM SERVICE CONVENTION.

The semi-annual convention of the Film Service Association of Licensed Exchanges of the Motion Picture Patents Company will meet Friday morning, Jan. 28, at ten o'clock, at the Hotel Imperial New York City for a three days' session. Special arrangements have been made to entertain the delegates to the convention and their guests.

This convention will be interesting and important. The matters which will be presented for discussion are of vital importance to these exchanges, and all of them will be represented.

Among the questions that are to be considered are as follows: Return of films to manufacturers; amount to be allowed from returns of wares; extending credit to exhibitors; regulation of credit and collection of outstanding indebtedness; to non-exchanging, free licensing; the independent; the future of the exchange business; the future of the exhibiting business; non-inflammable films.

Eberhardt Schneider Has Issued a Challenge.

"Believing that I have the best moving picture camera in the world, I hereby challenge makers or operators of other makes of moving picture cameras to a competition test as to clearness, steadiness and sharpness of pictures."

"I will take the picture on unperfected negative stock, and perforate the developed negative afterwards in my projecting, indicating perforator, and finish a positive print from it in the same length of time as others finish theirs."

"My camera is the only non-infringing camera in the world; it does not infringe on any of the many constructions on earth, and stands squarely on its own feet. I am also ready for a challenge on projecting machines, perforators and printers; also possessing my own original claims and ideas, for a most severe test as to superiority, clearness, mechanical arrangements, workmanship and expert opinion."

"It is my most sincere wish that this challenge may lead to a betterment of the moving picture trade and its relatives, to an exhibition of American cinematographic products in America, to a friendly competition amongst the manufacturers."

A Banquet of Picture Men.

The Gibson House, Cincinnati, was the scene of a big dinner Jan. 19, given by the four film houses—the Southern (Cincinnati), Pittsburgh Light and Calcium and Majestic—to the motion picture show managers of Cincinnati. Sixty guests were present.

The film service directors are now affiliated with the managers of houses, and the name of the Cincinnati organization was changed to the Motion Picture Exhibitors and Renters' Protective Association of Hamilton County.

New officers were elected as follows: President, T. A. Nolan; Vice-president, F. A. Rott; Treasurer, George W. Hill; Secretary, Paul Alwyn Platz; counsel, Louis B. Sawyer.

WORCESTER'S NEW PICTURE THEATRE.

The new Bijou Theatre, on Vernon Square, Worcester, Mass., will be opened Jan. 27, by the Mack Amusement Company, recently incorporated under the laws of Massachusetts. It will be added to Worcester's picture houses. The theatre seats seven hundred, and cost \$10,000.

David Manley, formerly connected with the new Park Theatre, Worcester, is the manager. Four performances daily will be given, a woman's orchestra of five pieces to furnish the music.

Branch Local 35, I. A. T. S. E. Notes.

A smoker was held at the rooms, 402 Eighth Avenue, at 12 p. m., Monday, Jan. 10. The members and friends, to the extent of about three hundred and fifty, were present. Among the visitors were Brother Lang, business agent Local 35, and Brother Dove, delegate of Local 25.

It is announced by Harry Mackler, chairman of the Examining Board, that as soon as possible there will be established at the office of the union, 216 East Fourteenth Street, a complete moving picture outfit for the purpose of examining candidates.

Film Exhibitors Forming Association.

D. E. Mulvey is instrumental in organizing an association for the film exhibitors throughout the country. Already several hundred applications have been received at the headquarters, 79 Dearborn Street, Chicago. The association is being formed principally on account of city officials increasing the license fee for such a high price. The city officials in Chicago increased the license to \$200, and Mr. Mulvey was instrumental in having the payments due every six months instead of a year in advance.

The Internationals Sell Out.

It is reported that James R. Carrington, of St. Louis, took charge of the International Projecting and Producing Co., Jan. 24, as president and general manager, having secured control of the entire stock of that company.

Mr. Carrington started in the moving picture business in 1907, in a building in Market Street. He soon erected the present theatre, which is one of the best equipped in the city. He also engaged in the film service business, and has manufactured films.

Eddie Bull Runs Picture House.

Edwin Bull, for many years treasurer at the London Theatre, is conducting the Gem Theatre, at Sixty-eighth Street and Fifth Avenue, Brooklyn, as a moving picture home. Bull & Campbell are proprietors, and Jack Crawford, manager. The house is open every evening. Matinees are given on Wednesday and Saturday.

Releases.

LICENSED FILMS.

EDISON—Jan. 25: "A Woman's Strategy," drama, 975ft.; Jan. 28: "A Georgia Possum Hunt," descriptive, 140ft.; "The Skipper's Yarn," drama, 850ft.; Feb. 1: "A Japanese Peach Boy," fable, 940ft.; Feb. 4: "His Just Deserts," drama, 265ft.; "The Surprise Party," comedy, 265ft.; "The Bad Man from Riley's Ranch," comedy, 265ft.; "The Livingstone Case," drama, 955ft.; Feb. 11: "An Equine Hero," drama, 725ft.; "A Queen of the Burlesque," comedy, 200ft.

LUBIN—Jan. 24: "Cupid, D.D.S.," comedy, 356ft.; "Adoring An Ad," comedy, 520ft.; Jan. 27: "Marine Querrying in Tennessee," educational, 350ft.; "The Filibuster," comedy, 400ft.; Jan. 31: "Bill's Boots," comedy, 245ft.; "Too Much Protection," comedy, 600ft.; Feb. 3: "Sentimental Sam," comedy, 380ft.; "I Might Have Been," comedy, 385ft.

GAUMONT—Jan. 25: "The Price of Petroleum," drama, 574ft.; "Seaside Amusements at Home," comedy, 371ft.; Jan. 28: "The Great Divide," drama, 741ft.; "Wild Waves at St. Jean-de-Lux," scenic, 243ft.

SELIG—Jan. 24: "The Ranch King's Daughter," Jan. 27: "The Devil, the Servant and the Man," drama; "An Afternoon Off," Jan. 31: "Shooting an Oil Well," 730ft.; "Our German Cousin," 285ft.; Feb. 3: "Politics," drama, 1,000ft.; Feb. 10: "In the Shadow of Old Mt. Shasta," drama, 1,000ft.; "In the Serpent's Heart," drama, 1,000ft.

PATHE—Jan. 21: "The Painter's Sweetheart," drama, colored, 525ft.; Jan. 22: "A Russian Heroine," drama, 761ft.; Jan. 24: "Acrobatic Colliers Dwarfs," educational, colored, 571ft.; Jan. 26: "Mother's Day," drama, 1,075ft.

VITAGRAPH—Jan. 25: "The Life of Moses," Part III, 970ft.; Jan. 29: "The Girl and the Judge," drama, 980ft.

URBAN ECLIPSE—Jan. 26: "Tearing in Dreamland," comedy, 401ft.; "The Lass Who Loves a Sailor," drama, 417ft.

ESSANAY—Jan. 26: "The Modern Messenger Boy," comedy, Jan. 29: "An Outlaw's Sacrifice," drama, Feb. 2: "The Wrong Man," comedy, 234ft.; "A Voice from the Fireplace," drama, 481ft.; Feb. 5: "Sensational Logging," scenic and educational, 1,000ft.

BIOGRAPH—Jan. 20: "The Call," drama, 980ft.; Jan. 21: "The Honor of It's Family," drama, 988ft.; Jan. 27: "The Last Deal," drama, 901ft.

KALEM CO.—Jan. 21: "The Magic Flower," fairy tale, Jan. 28: "The Man Who Lost," drama, 930ft.

UNLICENSED FILMS.

FILM IMPORT AND TRADING CO.—Imp. Jan. 21: "Never Again," comedy, 615ft.; "A Rose of the Philippines," dramatic, 983ft.

NEW YORK MOTION PICTURE CO.—Jan. 26: "The Last Keepsake," (Ambrosia); "A Choice of Colours," (Ambrosia); Jan. 29: "The Titled One," (italy); "A Good Whining," (italy).

Release Days.

LICENSED FILMS.

EDISON—Tuesday and Friday.

PATHE—Monday, Wednesday, Friday and Saturday.

LUBIN—Monday and Thursday.

KLEINE—(Gaumont and Urban) Tuesday, Wednesday and Saturday.

VITAGRAPH—Tuesday, Friday and Saturday.

SELIG—Monday and Thursday.

ESSANAY—Wednesday and Saturday.

BIOGRAPH—Monday and Thursday.

URBAN ECLIPSE—Friday.

INDIVIDUAL.

IMP—Monday.

POWERS—Tuesday.

CENTRAUR—Thursday.

NEW YORK MOTION—Wednesday and Sunday.

PHOENIX—Saturday.

EDISON—Tuesday and Friday.

COLUMBIA—Wednesday.

AMBROSIA—Wednesday.

ACTOPHONE CO.—Wednesday.

GREAT NORTHERN—Thursday and Saturday.

EXCLUSIVE—Thursday.

PANTOGRAPH—Friday.

New Picture House in Louisville.

George Cusack Jr., a popular resident of Louisville, Ky., opened Jan. 1, "The Grand," a new motion picture and vaudeville theatre in that city. The house seats between five and six hundred, and is equipped with all the modern appliances for the exhibition of motion pictures. The Grand was erected for the benefit of the East End residents, and since the opening has done a phenomenal business.

Picture House in South Bend Changes Hands.

The National, a moving picture theatre in South Bend, Ind., has been purchased by local business men, and will be run as a picture show for the present, but may be changed to a vaudeville house later.

Of Interest to Picture Houses in Newark.

The superintendent of the Bureau of Combustibles of Newark, N. J., has notified proprietors of all moving picture houses that they will not be permitted to use inflammable films.

"Chief" With Lubin.

Espes W. Sargent has been engaged by S. Lubin, to take charge of The Lubin Journal, also the advertising.

THE CITY OPERA HOUSE, Frederick, Md.

is showing moving pictures and vaudeville for the present.

"MIRROR VITAE PRODUCTS"—All my original patents, nothing duplicated.

Film Camera sold without restriction to anybody. Perforators, Printers, Film Stock, Developing Outfits for the Mfg. and Traveler. Films made to order. Developing, printing, perforating done. The "Mirror Vitae Moving Picture Machine" has no equal; \$250. Exchangeable and non-inflammable film; special condensers and carbons—20 per cent. more light; special wire lens, film cement, fireproof rewinders and all supply. 300,000 feet of good film for sale. RICHARD SCHNEIDER 126 E. 12th St. N. Y.

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Lotta Crabtree's Theatre.

As announced in The Clipper some months ago, Lotta Crabtree is building a moving picture theatre on the site of the closed Hotel Cecil, Boston, Mass.

THE HAMBURGER REALTY AND AMUSEMENT CO. will build a moving picture theatre on Broadway Street, West of Columbus Avenue, New York.

H. J. Brooks, Mitchell H. Mark and Frederick H. Mark, of Buffalo, have leased the old Buffalo Savings Bank Building, at Broadway and Washington Street, New York, for five years. The building will be remodelled into a popular price vaudeville theatre, with a seating capacity of about 1,000.

THE LOWELL OPERA HOUSE, Lowell, Mass., will have a Spring season of moving pictures and songs.

THE STAR THEATRE, Fall River, Mass., has been re-opened under new management.

Deaths in the Profession

Ezra Kendall.

Ezra F. Kendall, the comedian, died at the Marlborough, Ind., Sanitarium, early on the morning of Jan. 25, from hemorrhage of the brain. He was ten years old when he was obliged to go to work. He entered a country newspaper office, where he learned to set type. At the age of seventeen he came to New York and began work as a reporter. He served on the staff of The Herald, The Telegram and The Sun. Following an inclination to go on the stage, he made his first appearance at Elizabeth, N. J., March 17, 1880, in "Tartarus." Later he was with Lillian Clifford, and then a partner in the "Vinegar Boy." He was taken ill while playing in "The Vinegar Boy" a short time ago, and was obliged to cancel his dates. He went to his home in Cleveland, O., and thence to Marlborough, hoping for relief in the mineral bath at Marlborough. He died on Friday, Jan. 21, accompanied by his son, Ferris Kendall.

Ezra Fremont Kendall, newspaper reporter, actor and playwright, was born in Allegany county, N. Y., Feb. 15, 1861. By the time he was ten years old he was obliged to go to work. He entered a country newspaper office, where he learned to set type. At the age of seventeen he came to New York and began work as a reporter. He served on the staff of The Herald, The Telegram and The Sun. Following an inclination to go on the stage, he made his first appearance at Elizabeth, N. J., March 17, 1880, in "Tartarus." Later he was with Lillian Clifford, and then a partner in the "Vinegar Boy." He was taken ill while playing in "The Vinegar Boy" a short time ago, and was obliged to cancel his dates. He went to his home in Cleveland, O., and thence to Marlborough, hoping for relief in the mineral bath at Marlborough. He died on Friday, Jan. 21, accompanied by his son, Ferris Kendall.

His first success as an actor was in "Wanted—A Partner," and he first became known as a playwright as the author of "We, Us & Co." in which he appeared in Stinson's Fifth Avenue Theatre, New York, 1884. He wrote "A Pair of Kids," in which he starred for many years. After skiving "A Pair of Kids," he played for one season in "The Suburbanite."

He later won fame as a monologue comedian, in vaudeville, and soon became one of the highest salaried men in that line. For many years he appeared with great success in vaudeville, and on Sunday, Jan. 22, he began a starring tour in "The Vinegar Boy," at Atlantic City, N. J. This lasted him for two seasons, and was followed by "Weather-bent Benson." Since his first appearance in "The Vinegar Boy" he had been seen in "Weather-bent Benson," "The Barnyard," "Swell-Elegant Jones" and "The Land of Dollars." He was the author of "Spoils of Wit and Humor" and other little books of humor, and was perhaps best known in his vaudeville appearance, with his old silk hat and worn frock coat. His permanent home was in Mount Vernon, N. Y.

This season he began another starring tour in "The Vinegar Boy," under the management of Lieber & Co., playing the Pacific coast circuit.

When F. F. Proctor put out his big vaudeville company, about fifteen years ago, Mr. Kendall was one of the features. Later he joined Van, Hest & Co. in "The Vinegar Boy," but owing to ill health he was obliged to leave. He refused to let his name be used, and was paid \$10,000. The suit hung fire for some time, and the courts finally declared in the minstrel's favor.

He seldom appeared in New York in plays, but was a favorite on the vaudeville stage in the metropolis. Mr. Kendall was one of the organizers of the White Hats, and was second chief of that organization. He was married some years ago to Jennie Dunn, who once was a vaudeville actress. His widow and six children survive him.

Charles E. Dobson.

Charles E. Dobson, famous years ago as a banjo player, died on Jan. 19, from the effects of old age, at his home, 273 Eighth Avenue, New York City. He was seventy years old, having been born July 1, 1823. Mr. Dobson was a pioneer minstrel, and toured all over the United States and much of Europe.

In his death ministry loses one of its truly great banjoists. His first professional engagement was with Sam Hague's Minstrels, which he joined in Windsor, Conn., in 1848. Returning to New York he became a member of the original E. P. Christy Theatre; subsequently he was in the orchestra at Wallack's Theatre, Thirteenth and Broadway. In 1867 he went to Europe, under the management of Corbin & Wall, later he rejoined the original Minstrel, playing London and the provinces. Returning to New York he played all the principal variety houses from coast to coast. In St. Louis he joined the Worrell Sisters' Company, and later was identified with the Wallace Sisters. In 1870 he married Minnie Wallace, whom he married that year. Mrs. Dobson, who was a sister of Agnes Wallace Villa, died some years ago.

Mr. Dobson was a member of William Christy's band, in 1860, Christy being a son of the original E. P. Christy.

About twenty-five years ago Mr. Dobson won a gold medal in a banjo tournament at Steinyard Hall, this city.

His last engagement was with the Chapman Sisters. For many years he conducted a banjo studio in New York. Frank Dobson, a member of the Moulin Rouge Burlesque Co., is the only child.

Mrs. Theo. Moss.

Mrs. Octavia Moss, widow of Theodore Moss, and sole heir to her husband's estate, including Wallack's Theatre, New York City, died at nine o'clock on Saturday morning, Jan. 15, in her home at No. 543 Madison Avenue. She was seventy-seven years old, and had been ill only a few days of pneumonia.

She was well known in theatrical circles because of her husband's connections as a manager and producer. Since Mr. Moss's death, Mrs. Moss, who was a widow, has been actively interested in the management of Wallack's Theatre, as well as in the management of the rest of her property, which is valued at more than \$2,000,000.

She has been the active manager of Wallack's Theatre, which has been in the hands of Charles Burnham, who was an assistant to her husband in theatrical enterprises for fifteen years. Mr. Burnham said that there will be no change in the business management of her affairs, and that the estate is settled.

Four children—Colonel Royal E. Moss, Mrs. Charles P. H. Gilbert and Mrs. William F. Earle, all of this city, and Mrs. Edwin H. Brand, of Chicago, survive Mrs. Moss.

John T. Fynes.

After an illness of nearly a year's duration, John T. Fynes, until very lately general manager of the Keith & Proctor moving picture theatre circuit, died Friday night, Jan. 21, at his home, "The Arden," 15 West Nine (first street), this city, of an intestinal affection that had long baffled treatment. He had been confined to his home since June last, and though he had submitted to an operation by eminent surgeons, he had failed

to recuperate. The end came painlessly, as he was surrounded by his family and nearest friends. He is survived by a widow, a brother, J. Austin Fynes, and two sisters.

John T. Fynes was a typical New Yorker, although, as a matter of fact, he was born in Boston, and educated in its public schools. As a boy he worked his way through various Boston mercantile establishments, notably Jordan & Marsh's, where one of his elder fellow clerks was Richard Mansfield. In 1881, at the age of twenty, he entered the newspaper field as a reporter on The Boston Herald, for one of its suburban districts. His work was good enough to gain him quick promotion to the city staff, and for half a dozen years he was one of The Herald's "star" reporters.

While on The Herald's staff, Mr. Fynes, in 1884, also became Boston correspondent of THE CLIPPER, succeeding his brother, J. Austin Fynes, who had come to New York to become THE CLIPPER's dramatic editor. John T. Fynes continued to represent THE CLIPPER in Boston until 1889. Coming to New York in 1890, he joined the city staff of The Sun, and soon afterwards went to The Evening World. He was one of the most successful and quickest newspapermen, and made his greatest success not only in interviewing and perfecting the most "hushed extra," but also in the flippant, slangy style of reporting the games as they progressed by innuendo.

In 1892 he joined R. F. Keith's executive staff, going first to Providence, R. I., where for four years he was resident manager of Keith's Great Houses. In 1898 he followed his brother to P. F. Proctor's circuit, where he was successfully manager of Proctor's Albany Theatre, the Twenty-third Street, Fifty-eighth Street, and One Hundred and Twenty-fifth Street theatres. In all these responsible positions his skill and energy were conclusively demonstrated and rewarded. When the Keith-Proctor coalition was first brought about, Mr. Fynes became general manager of the new circuit, and when later, largely at his suggestion, most of the Keith & Proctor theatres turned from "excavated vaudeville" to moving pictures, he was placed in full charge of those houses, and was held responsible for their conduct.

Mr. Fynes was in receipt

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SUPERFLUOUS FAILS
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, NEW YORK CITY.

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—Mazza Music Hall (William Morris, Inc.)
 —The innovation of furnishing tea and
 to the patrons of this house has
 and popular, the business during the past
 having been unusually good. A splen-
 did program was given on Monday, this
 the anniversary week of this handsome
 of yandeville. The Empire City Quar-
 were again a success, and amused with
 of mixture of comedy and songs. The
 gall Trill played to their hearts' con-
 vent, and miming Joseph Shee-
 line voice was heard to advantage in
 Harsden, the handsome king and fair
 astonished and pleased with his
 s. A novel number was that of Tambo
 Tambo to spin unobtrusive. "The
 "ator" is a sketch that grips the interest,
 pleased, The Reid Sisters scored well
 acrobatic dances. Brown and Neva-
 ro with fine songs and dances. A star
 did well with a sketch of "Hog-
 ne Hansom." Motion pictures closed the

—National Theatre (Percy G. Williams,
 —There will likely be quite an interest
 his in the story, to be told by the
 s with electricity, as manifested by Dr.
 man, whose recent engagement at a city
 are created surprise and very favora-
 ble. Dr. Herman heads an excellent
 this week, with a sketch of "Hog-
 and company, in their playlet, "On
 y Ground," the first appearance in local
 ville of Messrs. Demarest, Culler and
 the, the billiard experts, in a skill entitled
 "Billiard and Billiards." Next week
 next week, Herbert Clifton, Eng-
 character vocalist; Bert Levy, cartoon-
 Adelaide and her dancers, the Trom-
 bers, European novelty act; Hawthorne
 Hart, comedians and clowns, and Ap-
 animals. The vitagraph shows an
 testing series of films.

—Sanhattan Theatre (Jas. H. Simpson,
 —All Rajah, wizard of the Saharas,
 his second big week, and is mystifying
 crowds. Others on the programme for
 current week are: The "Mystical Wil-
 cal act; Frank Melvill, violin; Mlle. An-
 tonie, character dancer; Morna and Rich-
 sons; Dave Vine, character songs, mop-
 pictures.

—Arcade Theatre (Charles Marks, mgr.)
 —usual large attendance continues, drawn
 varied programme of yandeville, motion
 pictures and novelties. Amateur nights are
 large.

—Joy Dream (Union Square). —Motion
 pictures and illustrated songs.

—Astro (W. L. Rowland, mgr.)—"The
 Police Soldier" began its sixth week at
 house Jan. 24.

—Broadway (Twenty-third Street). —
 on pictures and illustrated songs.

—Criterion Theatre (Charles Frohman,
 —Francis Wilson began his fifth week
 "The Bachelor's Baby" Jan. 24.

—Fidelity Theatre (Sol Mandlerman, mgr.)
 —"Clips" commenced its sixth week Jan.
 24.

—Society Theatre (J. Fred Zimmerman,
 —"The Fortune Hunter," with Jack
 Wymore, began its twenty first week Jan.
 24.

—Gaiety Theatre (David Belasco,
 —"The Lily" began its sixth week Jan.
 24.

—Harriek Theatre (Chas. Frohman, mgr.)
 —his Skinner, in "Your Humble Servant,"
 in his fourth week Jan. 24.

—New York Theatre (Louis F. Werba,
 —"The Man Who Owns Broadway" be-
 gan its sixteenth week Jan. 24.

—Broadway (William Wood,
 —"The Jolly Bachelors" began its
 fifth week Jan. 24.

—New Amsterdam Theatre (Malcolm
 Wilson, mgr.)—"The Barrier" commenced
 third and last week Jan. 24. "Madame
 Follows" Feb. 2.

—Globe Theatre (Charles Dillingham, mgr.)
 —outgentry and Stone commenced their
 second week in "The Old Town" Jan. 24.

—Edgewood (Max Oberdorf, mgr.)—Motion
 pictures and lecture and songs.

—Empire Theatre (Charles Frohman,
 —Charles Wyndham and Mary Moore,

The Mollusc," began their second and last week Jan. 24. Wednesday and Saturday shows continued the following week. Ethel Wynmore, in "Mid Channel," is announced Monday, 31.

Elfr Theatre (F. E. Samuels, mgr.)—lion pictures and vaudeville.

New York Hippodrome (J. B. Fitzrick, mgr.)—The twenty-first week of "A Rick, mick," began Jan. 24. "The Ball of Jewels" and "Beside the Earth" began Jan. 24. The usual us features continue.

Lincoln Square Theatre (Charles Ferber, mgr.)—Good, new programmes, consisting moving pictures and vaudeville, continue draw good business.

Jackelt Theatre (Wm. F. Muenster, mgr.)—Andrew Mack, in "The Prince of Rola," began his second and last week Jan. 24. "The Court Maid" began Jan. 24.

John Mason follows 31.

Liberty Theatre (J. W. Mayer, mgr.)—The "Arcadians" commenced its second week Jan. 24.

Garden Theatre—The Ben Greet Play began their second week, in "The Little Boy of Bethlehem," Jan. 24.

Alfou Theatre (A. C. Campbell, mgr.)—il Scott, in "The Lottery Man," began his fifth week Jan. 24.

Edgemore (Fifty-eighth Street).—Moving pictures and illustrated songs.

Orpheum Theatre (J. L. Buford, mgr.)—even Days" began its twelfth week Jan. 24.

New Fields Herald Square Theatre (H. Hyams, mgr.)—Lew Fields, in "The Merry Dutey," began his tenth week and last night Jan. 24.

Unique Theatre (E. L. Well, mgr.)—lion pictures and vaudeville.

Lewey Theatre (Wm. H. Fox Amusement Co., mgrs.)—Motion pictures and vaudeville.

Harlem—West End (J. K. Cookson, mngl.), this week. Next week, Andrew Luck.

Alhambra (Percy G. Williams, mgr.)—A week, "Fanny Ward and company, Tom Brown, Stuart Burdett, and company, "The American Danvers, Spissell Brothers and company, "The Village Choir," Entons and Grand, Jeter and Rogers, and vitagraph.

Orpheum (Percy G. Williams, mgr.)—Each act increased the business. Princess Rajah adds the bill this week. Other: "The Barrows-Lancaster company, Johnson Harty, Potts Bros. and company, Italian o, Four Konez Bros., Hastings and Willard, and Al. Johnson, as special attraction.

Edgemore (Fifty-eighth Street).—Ethel Wynmore, in "Mid Channel," (mgr.)—Thirty Dances Co. this week. Next week, "Ginger Girls."

Leitro & SEAMON'S MUSIC HALL (Sam rug, mgr.)—The Golden Crook Co. this week. Next week, Jack Scribner's Big Show.

Edgemore (Fifty-eighth Street).—Kurtz & Proctor's ONE HUNDRED and TWENTY-FIFTH STREET are breaking records.

Edgemore, FAMILY and STAR are all doing

Brooklyn—Montauk (Ed. Trall, mgr.)—The attraction is Jack Brown, in "Inconveniently Yours," Next, Adeline Ghee, in "The ver Star."

Edgemore (Percy G. Williams, mgr.)—

ARTISTS! We have seen your Act! You come and see us!

THE UNIQUE VAUDEVILLE EXCHANGE

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Paste this ad. in your date book and write us your open time.

WANTED, SPECIALTY PEOPLE AND PIANIST, doing two or more turns. All must sing; some must do party items must do singles and doubles stage. No. 1 and name salary money. Figure your railroad, baggage and agent's commissions and lay out. Tell all and name salary you expect to get. Positively no tickets to say one. Have been beautifully sung. Rice did you get that thirty. Norton and Ward I'm advertising for you. I pay every Thursday in money. L. M. Boyer, manager "Ragtime Tramps" Co., Alexandria, La. NOTE—This ad. is for No. 1 Co., now in Arkansas.

World of Players.

NOTES FROM THE DELLA PRINGLE CO.—After three weeks of snow, late trains and extremely cold weather, one of Omaha's branch railroads, this company is once more on the main line of the O. S. L. R. R., and the entire organization has cultivated "the smile that won't come off." A real "old fashioned" Christmas was spent at La Grande, Ore., and many useful presents were exchanged, and what a "spread" we had! Space won't be used in mentioning the good things, but it was after 4 A. M. when the merry gathering took leave. Miss Pringle's season has been very profitable, with better prospects in sight. The name of "Jolly Della Pringle" is certainly a magnet that "draws" and success is almost assured. The only kink the "Pringle" company has is the inability to secure a "clapper" anywhere near on time. They are usually ten days out, but age doesn't seem to make any difference, and when the single copy (all we can get) gets down the line, there is only a worn-out, unreadable remnant left. The roster is Della Pringle, (Van Anker), Fannie Hammond Stanley, Laura Laird, Olive McConnell, Zena Wright, musical director; C. K. Van Anker, M. E. Hogan, James C. Wright, Bob Roberts, Billy Myers, and Ed. R. Stanley, business manager. We have four weeks in Washington, then back to Boise, Ida., for four weeks. Every member joins in wishing the "best on earth" "THE CLIPPER," a most prosperous New Year.

MR. AND MRS. HARRY SHERRWOOD write that their two and a half year old boy died on the evening of Jan. 12, at their home in Atlantic, Ia.

THERE was born to Mr. and Mrs. Edwin Wallace a nine pound girl Jan. 1. Mrs. Wallace (Alice Spencer) on the stage will soon appear again on the boards heading a large and excellent company.

O. T. GOODWIN, father of Virginia Goodwin, the well known stock actress, died at their residence, Linden, Virginia, Columbus, O., on Jan. 3, aged seventy years.

GEORGE GUERMAN's address is desired by Frederick Dolein, 25 Arnold Street, Beverly, Mass.

THE REMAINS of Franklin Vall, who died July 18, 1909, has been re-interred in Greenwood Cemetery, Brooklyn, N. Y., by his wife, who is known as Hazel Carleton.

RUTH HANDFORTH and HARRY GREENWALT, both members of Liebler & Co.'s "Mrs. Wiggs of the Cabbage Patch" Co., were married on Jan. 15, in Memphis, Tenn.

ELMER H. PORTER, of Duluth, Minn., and Julia E. Bowers, of Chicago, Ill., were married on Dec. 3, at Crown Point, Ind., H. B. Nicholson, J. P. officiating.

JACK BALL and EVA NARGENT are in their tenth week with the Manners Stock Co., as comedian and leading woman, respectively.

HARRY J. JACKSON, for the past two seasons connected with the W. F. Mann attractions, is now managing Burt & Nicola's production of "Lena Rivers," featuring Beniah Popner.

EDWARD RUSSELL, who is playing the title role in one of "The Man on the Box" companies, writes: "I opened in the part Christmas Day, at Hannibal, Mo., and a success, having earlier in the season played the light comedy part in the same place. This company, which is known as Coast company, is returning East after a very successful tour in the West."

NOTES FROM THE MANNERS STOCK CO.—We are still doing a good business, in spite of the inclement weather. THE OLD RELIABLE comes to hand every week, and there is a scramble for it.

NOTES FROM THE J. H. BOTEY "JESSIE JAMES" SHOW.—We have been meeting with good business in Louisiana and Texas, although the weather has been colder here this winter than it has been for several years. We carry thirty people, band and orchestra, and travel in the largest private show car on the road. We haven't closed in five years.

ER. TURNER, formerly connected with the W. F. Mann forces, and more recently manager of the Deadwood Theatre, has been transferred to Ferguson, Mo., Minn., and will manage the Lyceum Theatre, at that town, and the Opera House at Wahpeton, N. D., for H. L. Walker, the lessee of some fifteen theatres in the Northwest.

NOTES FROM "A PRINCE OF HIS RACE," by Oscar Graham.—This company is proving a big success through Texas, Oklahoma and Kansas. The S. R. O. sign is out every night, and everywhere return dates have been asked for. Mr. Graham has surrounded himself with the following well known players: Mr. and Mrs. Oscar Graham, leads; Ouralia Clarke, Gertrude Brown, Fred R. Wascher, Ed. Paulus, James Thompson, William Gray, William Lewis, and H. G. Farley, agent.

NOTES FROM THE STOCK CO. at the Van Currier Theatre, Schenectady, with Emma Bunting as the star, and under the management of Sam C. Miller & Co.—We closed our season week of Jan. 22, with a record of seven S. R. O.'s in the two weeks. It looks as if the popular little star would duplicate her recent phenomenal success at Schenectady. The company opened Jan. 10 with "Salome Jane" and last week presented "Anita, the Singing Girl." W. H. Lytle, of New York, is directing the plays, which are equipped with special scenery, painted by Chas. De Fleish, scenic artist, and built by H. E. Thornton, carpenter. For the present week the offering was "The Pretty Miss Nobody," with a capacity opening on Monday matinee and night.

JOHN BROWN COURTNEY has just closed at the Lyceum Theatre, at New Britain, Conn. Jan. 17, joined the Leigh De Lacy Co., at Lewiston, Me., 24.

FOR SALE—White Mole Serpentine Dress, \$5; Pose Outfit, \$10; Black Art Outfit, \$15; Wonder Screen, \$5; lot of Magic cheap; Side Tables, \$5 pair; enclose stamp or no answer. CARL SUPPLY HOUSE, 184 William St., Rochester, N. Y.

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PROF. HARRY SMITH, Gratz, Pa.
NOTICE MR. S. ALBERT TICE is requested to communicate with his family.
—IMPORTANT. JOHN A. FORT,
118 Merrimack Street, Lowell, Mass.

NOTES FROM THE YANKEE DOODLE COMEDIANS, Seaman & Harrison, managers.—We are in our twelfth week in Illinois, and in spite of bad weather, good business has favored us. The managers are sparing no expense in making this attraction one of the best of its kind on the road. We have an excellent line of printing and special scenery and effects. The show is making good everywhere, and managers are inviting return dates. We are booked in for the entire Summer in Michigan, playing in repertory (under canvas). We will carry a uniformed band and orchestra, under direction of Harry Barnes and G. A. Schaub. Everything looks promising for a good Summer season. The management intends giving the lovers of amusement in the Northern country the very best plays and vaudeville that money can produce. The present attraction has been such a success that Messrs. Seaman and Harrison are making arrangements and intend to launch a new musical comedy next season, entitled "The Girl from Broadway," playing the smaller cities of the middle West. Expect to open the season at Toledo, Mich., Aug. 22. The roster of the Yankee Doodle Comedians remains the same since opening, viz.: V. C. Seaman, Leo E. Harrison, G. A. Schaub, Myrtle Bonner, the Dexters, Ventilo, the great ventriloquist; Miss Mae Buckley and Mr. and Mrs. Harry Barnes. Everyone is in good health, and the "man in white" calls every Sunday, as does also the OLD RELIABLE, which is a welcome visitor to cheer us on our route.

NOTES FROM THE CLIPPER from the Delmar & Dexter Stock Co., at Gratz, Ind.—We are now on our ninth week, and business has increased so rapidly that we are playing to standing room only every night. If it wasn't for the ordinance we could do still better. Christmas week we had to give six extra performances to take care of the crowd. We have a company of ten, playing one hour musical comedies, giving three performances a night. Our roster is as follows: Delmar & Dexter, sole proprietors and managers, featuring Edie Liska and Fred Mosher. Others are: Jean Darnell, characters; Grace Mack, ingenue; Fred L. Dexter and Homer Delmar. Our chorus includes: The Grass Sisters, Agnes Hester, Marie Hester, Jean Mathews and Ray Mack. Florence Lavine closed and joined the California Girls, Estelle Belmont closed on account of sickness. A little fellow by the name of Cupid, has a habit of chasing our girls away. First to fall for him was Sadie Gray, then Olga Lagore, of the Lakore Sisters; next on the list was Violet Pearson, and on Jan. 18, Agnes Hester, one of our old standbys, got the finger, and announced that she was leaving the company. Delmar & Dexter and the house managers, Halderman & Wertz, took the bride to be to Chicago and bought her a handsome wedding outfit. She also received many beautiful wedding presents from our friends here, and has a great many friends. Miss Hester formerly sang for music publishers of Chicago. Christmas night Messrs. Halderman & Wertz gave a supper on the stage after the show, and many toasts were drunk. There was one of THE OLD RELIABLE CLIPPER.

"CAT AND THE FIDDLE" NOTES.—Mr. Sellen, who has been so successful with "The Cat and the Fiddle" Co. for the past three seasons, will launch a new musical extravaganza, "The Cow and the Moon," which will be strictly high class in every respect, and play Klau & Brieger houses exclusively. It will go to the coast. Mr. Sellen will have a company of some fifty people. It may be tried out in Chicago as a Summer attraction. Wm. E. Raynor will again be in advance of Mr. Sellen. "The Cat and the Fiddle," with a brand new production, will tour the East, Southeast, and return dates in the South-east.

JAMES A. BLISS, who closed with the Friend Players, at the Shubert Theatre, Milwaukee, Wis., Jan. 16, opened at a Columbia, as Berton, in "The College Widow," which practically settled him for season 1910-11.

WM. WAMSHIER, of "The Belle of Japan" Co., writes: "We are now in our twenty-second week of Al business. Since coming into Utah our business has been capacity, and we are playing return dates everywhere. We will be in Utah five weeks before starting for California."

JOE THAYER, who closed with the "A Fighting Chance" Co., at New Britain, Conn., Jan. 17, joined the Leigh De Lacy Co., at Lewiston, Me., 24.

AT LIBERTY—To join any show that pays salary, A1 MAGICIAN. Dutch singing and talking turns, straight singing, work in acts, fake drum in band, change for week; sober, reliable, good dresser on and off; must have ticket.
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TROMBONE, CLARINET, BARITONE, Double Viola or Second Violin, TRAP DRUMMER
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BILL'S BOOTS

Bill's boots are not funny of themselves, but when a couple of kids bury them in a snowbank, and a hysterical woman thinks they belong to a man overcome by the cold, things happen fast and furious until the lively climax. A hearty laugh in small compass. Length, 245 feet.

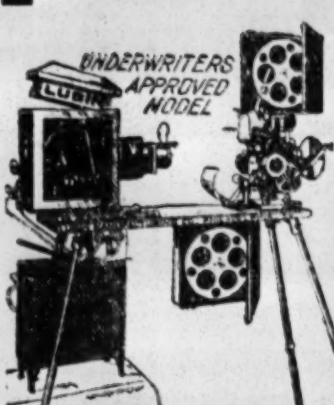
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Old letters suggest to the lonely bachelor the possibility of revisiting memories of the past. He hunts up his lost love, but his experiences lead him to the belief that what is is far better than what might have been. Unique in theme and splendidly acted, the subject is certain to score heavily. Length, 300 feet.

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Sentimental Sam is a second story worker with a heart, and when he finds two loving hearts ready to stop beating because of the first quarrel of their married life, he checks the impatient suitor, and then cleans up the apartment under the very noses of the engrossed couple. A rattling little farce, in which a capital idea is made better by good acting. Length, 300 feet.



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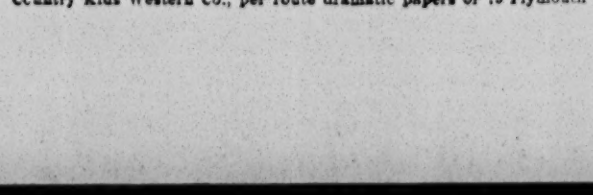
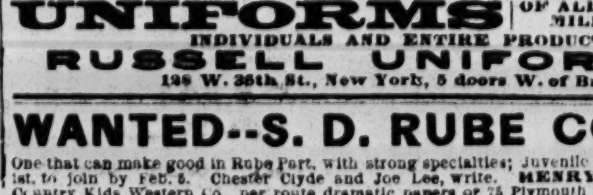
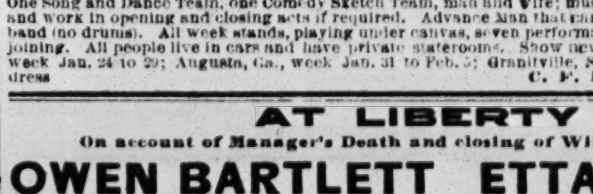
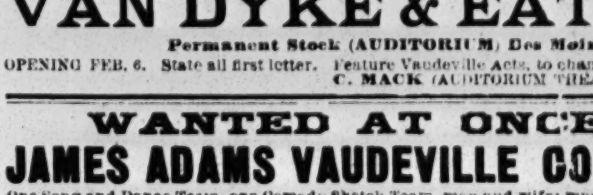
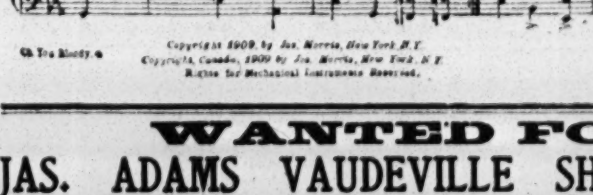
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OUT OF TOWN NEWS

Philadelphia, Pa.—The lot of the local theatre managers is not a very happy one at the present time, owing to the threats of the trolley employees to go out on a strike. The result is that theatregoers fear to go downtown at night, as they have no assurance that the trolley will not be ordered before they have a chance to get home. As a result business suffered the latter part of the week.

Philadelphia Opera House (Oscar Hammerstein, mgr.)—The opera scheduled for the current week are: "Aida," 25; "Homer," 27; "Faust," at the matinee, and "Tales of Hoffman," night, 29. Last week houses of splendid size.

Academy of Music (S. Behrens, mgr.)—Metropolitan Opera Co. in "Madame Butterfly," 25.

Lyric (Messrs. Shubert, mgrs.)—Frances Starr, in "The East Way," 24, for three weeks.

Adelphi (Messrs. Shubert, mgrs.)—Walker Whitehead, in "The Melting Pot," for two weeks.

Garrick (Nixon & Zimmerman, mgrs.)—"The Third Degree" starts, 24, a month's engagement.

Chestnut Street Opera House (Nixon & Zimmerman, mgrs.)—"The Follies of 1900" got the big crowds last week, the engagement being extended for 24-29. "The Candy Shop" next.

Broadway (Nixon & Zimmerman, mgrs.)—Eddie Ferguson, in "Such a Little Queen," drew houses of fine size last week. The second and final week ends 29. John Drew 31.

Forrest (Nixon & Zimmerman, mgrs.)—"Bon-Hur," to big houses last week. The second and final week begins 24. "The Barrier" 31.

Walnut (Frank Howe Jr., mgr.)—"The Gentleman from Mississippi" continues to draw big.

Grand (Stair & Havlin, mgrs.)—"Pald in Full," 24-29, at popular prices. Thos. E. Shea 31.

Graham (Miller & Kaufman, mgrs.)—"David Copperfield" 24 and week. "The Call of the Wild" 24.

National (J. M. Kelly, mgr.)—Al. W. Martin's "Uncle Tom's Cabin" 24-29.

Hart's (John W. Hart, mgr.)—James K. MacCurdy devotes his second week, 24-29, to "The Old Clothes Man." Pedro, the Italian, next.

Chestnut (Grand Lafayette, mgr.)—Orpheum Players, in "Jim, the Penman," 24-29. Last week, Thomas Jefferson, at the head of the company, gave a decidedly fine performance of "Rip Van Winkle," to big houses.

Marion Barney's portrayal of Rip's wife was decidedly good, while fine assistance was also rendered by Peter Lang, as Derrick. "St. Elmo" 31.

Gaiety (Edw. Shayne, mgr.)—Weber & Rudolph's "Bon Ton" week of 24. Queen of the Jardin de Paris 31.

Broadway (Geo. W. Rife, mgr.)—Billy Watson's "Show 24-29. Star Show 31.

Casino (Edw. & George, mgrs.)—Charles B. Arnold's "Serenaders," with Bob Van Osten, 24 and week. Bowery Burlesquers next.

Thompson (Chas. Cromwell, mgr.)—"The Empire Burlesquers" 24-29.

Kitty's (H. J. Jordan, mgr.)—Valeska Suratt and company week of Jan. 24. Others are: Lasky's Imperial Musicians, Mr. and Mrs. Mark Murphy, Raymond and Caverly, Herzog's stallions, Paul Le Croix, Gus Williams, Henri French, Dixie Serenaders, kinetograph.

Wm. Penn (Wm. W. Miller, mgr.)—Seventeen, hyphenated, week of 24, in addition to Haviland's Juvenile Musical Comedy company. Bertie Fowler, Hailan and Hayes, Fallo Duo, Juggling Marvons, moving pictures.

Eleventh Street Opera House (Frank Dumont, mgr.)—Manager Dumont's ability to strike the popular favor in the quality of his local acts is one of the features of this house. The current week 24, "The Shirtwaist Makers' Strike" will engage the attention of the comedians, while "The Walter and the Heloise" and "High School Days" are two other clever bits of comedy retained.

Twelfth and Arch (M. E. F. Hopkins, mgr.)—Random, the legless and armless marvel, in the circus hall, 24, in addition to Frank's brown factory, Wilbur, musician; Gilmore's alligators, and Bernard Blum's strength talks. In the theatre, the Quaker Sports Burlesquers, disport themselves in "The Baseball Girls" and "Telephone Troubles."

Park (People's, Foreigners, Majestic, Empire, Plaza, Palace, Liberty, and moving pictures. The current week 24, "The Shirtwaist Makers' Strike" will engage the attention of the comedians, while "The Walter and the Heloise" and "High School Days" are two other clever bits of comedy retained.

Notes—Charles Augustus Davis has resigned as business manager of the Philadelphia Orchestra, and is now retained by Harry M. Van Arman, former managing editor of "The Philadelphia Press." Lole Fuller's matinee performance at the Chestnut Street Opera House, 20, drew a fine house. A contract has been awarded for the reconstruction of the seating arrangement in the Philadelphia baseball grounds, where during the coming summer season a hippodrome will be conducted in addition to the baseball games. More than \$100,000 will be expended for the work, which will have the general appearance of a hippodrome when completed. The hippodrome at the old Athletic baseball grounds is scheduled to open May 16, under the management of M. W. Taylor.

Pittsburg, Pa.—Nixon, "Three Twines" Jan. 24-29. "The Love Cure," with Elsie Bowen 31.

Alvin, Mary Manning, in "A Man's World," 24-29; Blanche Bates, in "A Fighting Hope," 31.

Lecore, in "Granstar," 24-29. A special matinee will be given Friday, "Fiske O'Hare, in 'The Weir of the Green,' 31.

Dresser, in "St. Elmo," will be played again 24-29, by the Harry Davis Stock Co. During the past week all records for attendance were broken. "My Friend from India" 31.

Grand Opera House—Harry Davis will celebrate his twentieth anniversary this week, and has arranged a splendid programme, including: Thos. Jefferson and company, Charlie Dashi and James McNeil, Max Gruber, animals, Three Ernestis, Phil Staats, Chandler Subers, Cockley and McBride, Lorette Sisters, moving pictures, business good.

Empire—Geo. W. Rife, in "The Love Cure," 24-29. "Monte Cristo" 31. Business good.

Gaiety—Mollie Williams, with the Benham Show 24-29, the English Folly Co. 31.

Academy—Sam Devere's company of star burlesquers 24-29. Big Review 31.

Carnegie Music Hall—Eliandorf, lectures 24-25, Tilly Koneen, in concert, 27.

Notes—This week Harry Davis, lessee of the Alvin and Duquesne theatres, and owner of the Grand Opera House, will celebrate his twentieth anniversary in the theatrical business. Mr. Davis has made a great name for himself in this and many other large cities.

Harrisburg, Pa.—Majestic (The Reis Circuit, mgrs.)—Al. H. Wilson, under the auspices of the Harrisburg Council, English of Columbia, Jan. 24; "The Harvest Moon" 26; "The Love Cure," 28, 29; "The Servant in the House," 31, Feb. 1.

Orpheum (Wilmer-Vincent, mgrs.)—Business continues big. Week of 24: Countess Rival and Fred Smith, Alf Grier, Brown and Avery, Elliott and Jerrold, Somerville and Sonia, the Ross-Midglets, and J. C. Nugent and company. This house will celebrate its second anniversary week of 31.

Zoo (Francis, mgr.)—This place, which started as a winter circus, is booming. Special attractions will be added each week.

Week of 24: Leon Sostman, Captain Clarke, Orville and Frank, and Frank J. Hurley.

Notes—Another effort will be made to remodel the Auditorium and run it as a burlesque house.

Johnstown, Pa.—Majestic (M. J. Boyle, mgr.) week of Jan. 24: Duke Welch, Kitty Francis and company, Hermann's alship animals, Wright and Dietrich, Tom Barry and company, Conlin, Steel and Carr, Harry Seebach and company, Harvey De Vora Trio, and lifeograph motion pictures. Big houses at every performance.

Grand (J. G. Foley, mgr.)—Week of 17: Captain Lewis, Mrs. Ito and company, Avery and Ferris, McDonald Bros., and moving pictures. Business fair.

Auditorium (H. Charnas, mgr.)—Week of 17: Shindler's dogs and cats, Warner and Lakewood, Williams and Fair, Ted Robinson, Paul Azard Trio, Steppe and Soladair, Kelly and Rio, Lawrence Madin, and moving pictures. Large crowds the rule.

Shubert (H. W. Shubert, mgr.)—"Married in Haste," 25, "The Time, the Place and the Girl," 25, "The Love Cure," 29.

Notes—The Bijou Dream, "Stadium and Loric, all moving picture and illustrated songs, report splendid increase in business.

The Cambria Theatre Co. is the title of a Pennsylvania corporation recently organized to own and operate the Cambria Theatre of this city. The incorporators are Jos. Kelly, Mary Kelly and H. W. Scherer.

Wilkes-Barre, Pa.—Grand Opera House (H. A. Brown, mgr.)—"Government Acceptance" week of 24.

Nesbitt (H. A. Brown, mgr.)—Motion pictures doing fine business.

Poli's (Gordon Wright, mgr.)—Business fine. Week of 24: Aerial Smiths, Ina Granon, Jos. Hart's Snapshots, Frey Trinas, Macari and Bradford, Hurt Shepherd, electrograph.

Luzerne (Louis H. Baker, mgr.)—"The Ducklings" 24-26; Lady Buccaneers 27-29.

Notes—There are rumors about town that Messrs. Klaw & Erlanger will lease the Luzerne Theatre, owned by the Empire Burlesque circuit, and the burlesque shows will be at the Nesbitt Theatre, which is under the Shubert management.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) Gertrude Ritchie, in "Married in Haste," Jan. 25; "The Time, the Place and the Girl," 26; "Buster Brown" 27; "The Love Cure," 28; "All in the Hills," 29, "Go-Go-Go Mohawk" 31.

Orpheum (H. B. Hearn, mgr.)—Week of 24: Pearl Stevens, Le Roy, Godfrey and Henderson company, Harvey and Case, and Wanda McDowd.

Kitty's (H. B. Hearn, mgr.)—"The Girl in the Red Dress," 24-26; "The Girl in the Red Dress," 27; "The Girl in the Red Dress," 28; "The Girl in the Red Dress," 29; "The Girl in the Red Dress," 30; "The Girl in the Red Dress," 31.

Vaudville (H. B. Hearn, mgr.)—"The Girl in the Red Dress," 24-26; "The Girl in the Red Dress," 27; "The Girl in the Red Dress," 28; "The Girl in the Red Dress," 29; "The Girl in the Red Dress," 30; "The Girl in the Red Dress," 31.

Notes—The feature recently adopted at this house has not proved a success and will be abandoned after 24. Moving pictures will be the only attraction.

Seranton, Pa.—Lyceum—"The Drummer Boy of Shiloh," 24-26; Elsie Janis, in "The Fair Co-Ed," 28.

Academy (H. H. Bliss, mgr.)—Bill 24-26; Tanna, Mary Davis, Williams and Rose, Josephine Saxton and picks, Kint's rosters, Will 27-29. Wm. Fields, Alice Morlock and company, Pierce and Roslyn, Piquo, Spin and Bass.

Poli's (J. H. Docking, mgr.)—Week of 24: Odile, Rely and Currier, Hanson and Miller, Mamie Fleming, Mortendwell Troupe, Fitzgibbon's Trio, Holland Holmes, business large.

Columbia (G. L. Teets, mgr.)—Lady Buccaneers 24-26; The Ducklings 27-29.

Laurelton, Pa.—Fulton Opera House (Chas. A. Yecker, mgr.)—"In the Bishop's Carriage," Jan. 24; "The Love Cure," 25; "The County Sheriff," 26; "The Harvest Moon," 27; "The Love Cure," 28; "The County Sheriff," 29; "The Harvest Moon," 30; "The Love Cure," 31.

FAMILY (Ed. Mozart, mgr.)—Week of 24: Carl Henry and company, in a pony ballet; the Vynas, in "Fun in the Farnyard"; Clara Walters, Wilbur and Harrington, Somers and Law, and the moving pictures.

Carbondale, Pa.—Grand Opera House (George F. McDonald, mgr.)—"The Wizard of Wiseland," Jan. 27; "The Wise Boy," 28; "The Wizard of Wiseland," 29; "The Wise Boy," 30; "The Wizard of Wiseland," 31.

Nashville, Tenn.—Vendome Theatre (W. A. Sheetz, mgr.)—"The Girl of the Golden West," Jan. 28, 29; "The Talk of New York," 30; "The Girl of the Golden West," 31; "The Talk of New York," 32; "The Girl of the Golden West," 33; "The Talk of New York," 34; "The Girl of the Golden West," 35; "The Talk of New York," 36; "The Girl of the Golden West," 37; "The Talk of New York," 38; "The Girl of the Golden West," 39; "The Talk of New York," 40; "The Girl of the Golden West," 41; "The Talk of New York," 42; "The Girl of the Golden West," 43; "The Talk of New York," 44; "The Girl of the Golden West," 45; "The Talk of New York," 46; "The Girl of the Golden West," 47; "The Talk of New York," 48; "The Girl of the Golden West," 49; "The Talk of New York," 50; "The Girl of the Golden West," 51; "The Talk of New York," 52; "The Girl of the Golden West," 53; "The Talk of New York," 54; "The Girl of the Golden West," 55; "The Talk of New York," 56; "The Girl of the Golden West," 57; "The Talk of New York," 58; "The Girl of the Golden West," 59; 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HARTFORD (H. H. Jennings, mgr.)—"The Blue Mouse" 24-26, "The Midnight Souls" 27-29.

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Supplemental List in Another Column.

DRAMATIC AND MUSICAL.

Adams, Maudie (Chas. Frohman, mgr.)—Brooklyn, N. Y., 24-29, Boston, Mass., 31-Feb. 12.

Amber, George (Harrison Gray Fiske, mgr.)—Detroit, Mich., 24-29.

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On the Road.

Supplemental List in Another Column.

DRAMATIC AND MUSICAL.

Dodson, J. E. (Cohan & Harris, mgrs.)—London, Ont., 20, Kingston 27, Ottawa 28, 29, Montreal 31 Feb. 5.

Dixey, Henry E. (Jos. M. Weber, mgr.)—N. Y. City 24, indefinite.

Do Angelo, Jefferson (The Shuberts, mgrs.)—Boston, Mass., 24-Feb. 5.

Dressler, Marie (Law Fields, mgr.)—St. Louis, Mo., 24-29, Cincinnati, O., 31-Feb. 5.

Dwyer, Elliot (Fred K. Hoxley, mgr.)—Macon, Ga., 20, Monticello, Ala., 27, Tuscaloosa 28, Birmingham 29, Gadsden 31, Rome, Ga., Feb. 1.

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This new Mennen Toilet Preparation will make instant appeal to every woman who for any reason cannot use a white powder.

Flesh Tint can be used by the woman with a high color and the woman with a delicate complexion with equal benefit. It supplies all the comfort and healthfulness of Mennen's Borated Talcum yet blends so perfectly with the natural complexion that it is invisible.

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is to be had at all dealers, or mailed on receipt of 25c. postpaid. Sample Free.



Gerhard Mennen Chemical Co.

NEWARK, N. J.

Makers of the celebrated Mennen's
Borated Talcum Toilet Powder

Vaudeville and Minstrel.

NOTES from Bonham & Wallace's Lady Minstrels.—This company played at Eunice, La., on the night of Jan. 13, to a packed house. After the show the members all went to the hotel and retired—about 11.30 P. M., and at about 2.30 in the morning the town was aroused by some one calling out fire! The entire town turned out, but could not save the building, which burned to the ground in about thirty-five minutes. The members of the company lost everything they had, including eighteen trunks and all their scenery. The show had to disband and the people had to go to New Orleans to replace their wardrobe, when the show will continue on its dates. The company was headed by Jim Bonham and Jimmy Daniels. Others were: Hazel Heyward, Ruby James, Rosie Durio, May Morris, Mabel Wallace, Edith Knight, Lulu Doud and Madame Vera. The show will be out in five days, and will head toward Texas, then to Mexico.

Mrs. ESTELLA MAY DOUGLASS, of the team Douglass and Douglass, who has been dangerously ill at their home at Wilkes-Barre, Pa., is much improved, and will be able to resume her work in a short time.

THE COMED SISTERS (Ethel and Anna), who opened for De Rose and Rutherford, at the Century Theatre, Mishawaka, Ind., Jan. 10, says that their act met with immediate success.

TARLTON and TARLTON, who report meeting with big success with their comedy novelty musical act, are booked solid till June. They are at present playing Ohio, Virginia and West Virginia.

FRED HAYES, of Hayes and Hayes, musical act, has been compelled to cancel his engagements for a short time on account of severe throat trouble. He is improving rapidly in a sanatorium at Hebron, Me.

With HARRY E. LOVVO as "Santa Claus," Christmas, at the St. Francis Hotel, San Francisco, Cal., 5,000 poor children of that city were given a musical treat, and were also showered with Christmas gifts. It was quite the biggest affair of its kind that ever occurred in that city.

FLEXIBLE AKEN asks us to "let the public know that he is the only and original front and back, and flying aerial contortionist, and the only act of its kind."

JOE BAKER and MARGARET MURRAY have joined hands, and will hereafter be known as Baker and Murray, in a dancing and singing act.

BERT S. FRANK is presenting Anna Jordan and company, in "Before the Day," now playing W. V. A. time, booked by A. E. Meyers, and meeting with fine success. They carry special scenery for the sketch.

JOHN and ALICE McDOWELL are in their eleventh week in Texas. Both are well and doing well.

THE MISSES EXCELA and FRANKS, the "Physical Culture Girls," have signed to open on the S. & C. time, April 4.

THE JOHNSON SISTERS have rejoined hands, and are with the Whiteside-Strauss Co.

THE THREE MUSICAL COITTAS write that they are very successful in vaudeville. While playing the Majestic Theatre, New York City, last week, they received several contracts and offers from agents for their comedy musical act.

THE W. M. POLLARD BOOKING OFFICES and the Southern Vaudeville Managers' Association have, with the new year, opened Southern headquarters with offices in Suite 405, Farley Building, Birmingham, Ala., and Milt J. D. Cooper will be in charge of the Southern offices, where vaudeville, dramatic and a general booking business will be transacted.

GUS REED writes: "Have finished sixteen successful weeks out West, being a feature on every bill. I have secured six more weeks on Polack's circuit, and after that I come East, about March 1. THE CLIPPER is with me every week, and can't do without it."

CAROL AND DE VERA write that they are having two new novelties made, the Musical Billikens and Musical Ten Pins, also the Altar Chimes. They are meeting with success on the Chas. C. Hodkins circuit, are in their eighth week, with ten weeks to follow.

BILLY HOWARD, black and white comedian, writes: "I have finished twenty-two weeks on Western time, making a big hit with my original monologue. I was home for the holidays and re-open Feb. 1, on Southern time."

HERSHEY, "The Man in the Box," has closed with the De Rue Bros.' Minstrels, after a season of forty weeks, and is taking a two weeks' rest in Philadelphia, after which he goes in vaudeville, and is booked up to June 6.

TOM BATEMAN writes that he just closed twenty-five most successful weeks on the Sullivan & Considine circuit.

THE LE VARS write: "We are back from Canada, and our new act is a winner. Our new costumes come at Watertown, N. Y. We will shortly be on the big time. We sail for England in May."

WOODS and WOODS closed a fourteen weeks' engagement over the Weber circuit, and are now at home for the holidays.

THE WILSON BROS., German comedians, with their double warbling act, were at the Fifth Avenue last week. Joe Wilson bought a twenty-two foot boat from the stage manager at Utica (Shubert). The act is booked solid for forty-two weeks.

QUEER and QUAIN write: "We have played four houses of the Fisher circuit, and our act has been the hit of every bill. Have eight weeks to fill on this circuit, after which we play on the Pantages' time for ten weeks."

EDDIE POWELL and THE ORIGINAL JIMMIE ROSE have joined hands, doing their original act, entitled "In Engine House No. 11," which they describe as "some act, some wardrobe."

GRACE R. COURTLAND, known in private life as Mrs. John P. Tracy, will return to the stage and resume work.

HARRY DALE writes: "I have taken the management of the Barre and St. Johnsbury, Vt., opera houses, running high class vaudeville and moving pictures. The Barre Opera House was opened Saturday, Jan. 1, 1910, with a packed house, and the following excellent bill was greatly appreciated: Joe Marion, Mae McGowan, George H. Southwell, and Mabel Stuart."

ANTON and BRENNAN write: "We are on the Stein & Leonard time, and doing finely. We are receiving some good offers for the rest of this season. THE OLD RELIABLE reaches us every week."

THE KRAMO BROS., comedy pantomime acrobats, in their act, "Vacation Time," opened Jan. 17, on the S. & C. Southern time, booked by Paul Goudron, at Dallas, Tex.

THE MUSICAL TREMAINES were booked by Fred Zobel, and opened at Payot Theatre, Havana, Cuba, Jan. 22, with four more weeks of Cuba time to follow.

BILLY BEIGHTON informs us that he has accepted the management of a new vaudeville theatre at Youngstown, O., which will open soon. He also says: "Master Billy Williams, the wonderful boy singer, late a feature with Keyes Sisters' Stock Co. is with me."

HERBERT WILLIAMS writes: "I am certainly going big for De Roy & Rutherford, with my new monologue, which they originated for my exclusive use."

WALDO WHIPPLE, rube minstrel, says he is meeting with big success on the Harris circuit of theatres, booked by C. W. Morganstern.

EYES EXPOSED to Artificial Light Become Red, Weak, Watery, Inflamed and Irritated. Murine Eye Tonic Soothes and Quickly Relieves.

Andrews OPERA CHAIRS

Over 75 per cent of the finest theatres in the United States and Canada are furnished with them. They are used in 518 of the 406 moving picture theatres in Chicago.

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LOW PRICED OPERA CHAIRS
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134 E. 17th Street, 240 W. 35th Street, 53 W. 11th Street, 244 W. 16th Street.
149 E. 34th Street, New York City.
Apply to JANITORS.

LOUISE DE LUINI writes: "Mrs. M. L. Lyon, mother of the late Belle Clifton Dearn, died at the Home of the Aged, Ninety-second Street and Amsterdam Avenue, New York, on Jan. 7, aged seventy-seven. She was buried Jan. 10, in the family plot in Evergreen Cemetery, by the side of her daughters, Belle and Emma, I, as the former partner of the late Belle Clifton, am at present trying to raise money for a stone over her grave. I am raising the money by the yard. It takes fifty dimes to make a yard. So anyone wishing to help me to raise a few yards more, I will feel thankful. Every ten cents received help out the yard. Through the efforts of Annabelle Whitford I received a yard of dimes."

NORMAN A. LAZELL writes from Vineland, N. J., as follows: "Chas. E. Reynolds (Charles Reynolds) is at the Physicians' Hospital, at this place, suffering from gangrene, and would be thankful for any help that may be given him. Mr. Reynolds is seventy-three years old, and has been out of the profession several years owing to ill health, but will be remembered by any of the old-timers. Contributions may be sent to Chas. E. Reynolds, care Physicians' Hospital, Vineland, N. J."

BOB McLAUGHLIN, minstrel comedian, has sold his interest in the Orpheum, at Kingston, Can., and has gone into vaudeville.

THE WILLIAMS MUSICAL DUO, after closing on the Princess Theatrical circuit, at Louisville, Ky., opened at the Lyric Theatre, Hot Springs, Ark., Jan. 16.

EDDIE RUSSELL, formerly of the Flying Russells, has doubled up with Henry La Belle, of the La Belle Bros. Hereafter they will be known as the Flying Russells, and will present a new sensational aerial act.

CHAS. ANDERSON and MARGARET ELLISON, who are appearing in vaudeville this season, will be starred in a new musical comedy, under the management of Thomas Alton, next season. The show will begin rehearsals early in August, and open in September with a company of fifty people.

BOYD J. GILMOUR, of Gilmour and La Tour, has opened the International Vaudeville Agency in Buffalo, N. Y.

GEO. AND HAZEL BARNARD, after running their own show for the past three or four years, have retired. Twelve or thirteen years ago Mr. Barnard was the original junior member of the Bunth, Rudd and Barnard act.

KENNETH R. WAITE writes: "I am in my eighth week over Harry La Varda's time, doing a refined singing and talking act. I have four more weeks, after which I will open at Springfield, O., for Gus Sun. I am booked solid for twelve weeks."

BOBBY BROOKS and West Sisters, who recently closed with Jack Singer's Passing Review Co., are on the Morris time.

CAMPBELL CLARKE SISTERS inform us that while playing an engagement at Minot, N. D., they were royally entertained at the Lexington Hotel, by Post and Gibson. A large Christmas tree was in evidence, over which their son, Julius, presided, and numerous presents were exchanged. The guests were Prof. Armand, of the City of Yesterday, who made a flying trip from Devils Lake, accompanied by his assistant, W. W. Walker. The principal gift was a diamond stud given Mr. Post by his wife. A home cooked turkey was enjoyed by all, and at 3 A. M. the party adjourned.

THE BRINKLEYS, who recently finished fourteen weeks on the W. S. Cleveland circuit with much success, are now working in and around New York.

WILLIAMS and GORDON, who recently finished fifteen weeks on the Michigan and Wisconsin time, have signed for eight weeks in Indiana and Illinois. They are booked by the W. V. A.

ERIAN H. WILCOX and MARIE GILMORE, with their new act, "Some More Nonsense," which includes singing and music, are doing nicely and have plenty of work ahead.

HARRISON, NORMAN and GALVIN COMPANY write: "We have closed on Ed. Fisher's Western time, and have placed our new act, 'Life for Life,' under the direction of E. Joseph Cox, of Chicago. It is meeting with big success everywhere."

PROF. WINCHERMANN has returned from Havana, after filling six weeks in Cuba and Mexico.

SERVE MIACO'S Pantomime Co., in "Funland," report that its new act is a big success, now playing for United Booking Office. It will be in New York in two weeks.

"A MODERN JOKE," a new comedy playlet by Billy De Rose and Jack C. Rutherford, was presented Jan. 14 for the first time on any stage by Bert Carmen and company, at the Lyric Theatre, St. Louis. The act proved a laughing hit from the start. The cast included: Petolia Merrill, Willard Smythe and Bert Carmen.

LEZZIE BOOTH, who has been taking care of her sick mother in Brooklyn, N. Y., since Christmas, will open in Hamilton, O., Jan. 24, at the Bijou Theatre.

TIM LE VARS inform us that they have returned from Canada, and that their new act proved a winner everywhere. They sail for England in May.



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WILL BE

THE 57TH

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OF

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Special Articles on the various branches of the Profession, of interest alike to the Showman and the layman.

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AN INSIDE HISTORY

OF

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By JOSEPH WHITTON

Treasurer of Niblo's Garden, where "The Crook" was produced, and friend and advisor of Wm. Wheatley, Lessee and Manager of that house.

This article is illustrated with pictures of Sangalli, Bonfanti and others prominent in the production.

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By EDW. LE ROY RICE

Son of the late Wm. Henry Rice. Illustrated with pictures of famous burnt cork artists of the past.

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Illustrated with rare pictures of Astley's and other pioneer circuses of England.

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As Viewed by HENRY MONTAGUE, and Reviewed by ROGER IMHOF

WESTERN

VAUDEVILLE

By JOHN W. CONSIDINE

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DEATHS IN THE PROFESSION

DURING THE YEAR OF 1909

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often leads to something worse. GOWAN'S PREPARATION gives quick relief for sore throat, hoarseness and muscular soreness. Bob Fitzsimmons tells his friends never to be without it. External and penetrating. Carry it in your grip. \$1.50c, 25c. All drug-gists, or Gowan Medical Co., Durham, N. C.

JENNINGS, JEWELL and BARLOWE opened at Calgary, Can., Jan. 24, for a sixteen weeks' tour over the Pantages' circuit.

HAPPY JACK SMITH has closed with "Sal, the Wise Member" Co., and will rest a few weeks at Syracuse, N. Y. He and Little Margie Smith will present a singing and dancing sketch, "The Finish of St. Weakness," in vaudeville.

TOPS, TOPSY and TOPS have contracts from the United Booking Offices until May 22, 1910.

IN PRESS AND READY FEB. 15--THE MOST ORIGINAL and UNIQUE of ALL RAGS

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OUT OF TOWN NEWS

Butte, Mont.—Broadway (J. K. Heslet, mgr.) McIntyre and Heath, in "In Hayti," to big house Jan. 19. "The Man of the Hour" drew an immense audience 20.

FAMILY (G. N. Crawford, mgr.)—Cornell's Players, in "The Lighthouse Robbery," pleased the usual big crowds. Elsie Wren and Lulu Sutton did well.

MAJESTIC (W. J. Swarts, mgr.)—Week of 22: Pero and Wilson, Reese Prosser, assisted by Helen Reed; Smith and Harris, "At the North Pole"; Miller and Russell, "The Lunatic and the Girl"; Collins and Brown, Six Balton Troupe of women aerialists, Majestic-scope, and Phalen's Orchestra.

EMPIRE (W. G. Lingerman, mgr.)—Week of 16: Jack Symonds, Relsner and Gore, Dale and Carreg, Sid Giroux, and the Empire-scope. Satisfactory business.

Portland, Me.—Jefferson (Julius Cahn, mgr.) the Leigh De Lacy Stock Co. "Bright Eyes" Jan. 24-26, Myrtle-Harder Stock Co. 31-Feb. 5.

KEITH'S (James E. Moore, mgr.)—Manager Moore has engaged Violet Hemling, the original Rebecca, of "Sunnybrook Farm," who joins 24, making her first appearance in the stock offering for the week 24-29, "The Great Divide."

CONGRESS (E. H. Gerstle, mgr.)—Manager Gerstle is gradually recovering from his recent severe illness. Week of 24: Jessie Blair Sterling and Chapman company, the Lass o' Loch Lomon, Jules Harron, Cardowine Sisters, J. W. Myers, Congress Ladies' Orchestra, moving pictures.

Indianapolis, Ind.—English's Opera House (Ad. F. Miller, mgr.)—"Arsene Lupin" Jan. 24-26. Blanche Bates, in "The Fighting Hope," 27. "The Thief" 28, 29.

PARK (Dickson & Talbott, mgrs.)—"Via Wireless" 24-26.

MAJESTIC (B. J. Riley, mgr.)—"The Forepaugh Stock Company, in 'The Regeneration,' week of 24. "The Spoilers" week of 31.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.)—Week of 24: "Bathing Girls," Mary Norman, Mr. and Mrs. Gene Hughes, in "Suppressing the Press"; World and Kingston, Luciano Lucca, Warren and Blanchard, Tony Wilson and Heloise, Amoros Sisters, and kindred.

COLONIAL (Cecil Owens, mgr.)—Week of 24: The Four Mortons, Maude Odell, Sandor Thio, Annie Blanche and company, Edward Gray, W. S. Harty and company, Klefer and Klein, and the Colonioscope.

EMPIRE (H. K. Burton, mgr.)—"Pay Foster Co. week of 24. Wine, Woman and Song week of 31.

NOTE.—Mrs. Mary Leach, custodian of the Grand, died Jan. 5. Notice of her death appears in obituary column.

South Bend, Ind.—Auditorium (Horace Judge, mgr.)—"Miss Patsy" 22, "The Kissing Girl" 24, Robert Edeson 29, Orpheum Stock Co. 31 and week.

OLIVER OPERA HOUSE (Horace Judge, mgr.)—"Moonshiner's Daughter," 29. Geo. Arliss Feb. 2, Kyrie Bellew 4, "Arsene Lupin" 5, Hattie Williams 9.

INDIANA (Thomas M. Moss, mgr.)—"At Pine Ridge" week of 24, "St. Elmo" week of 31.

MAJESTIC (Thomas M. Moss, mgr.)—"Vaudeville and moving pictures."

NOTES.—Thomas M. Moss, manager of the Indiana, Majestic and Scenic theatres here, left Jan. 17 for London, to visit his mother and make a tour of the continent.

RIETTA WILSON is a new acquisition to the Thayer Stock Co., at the Indiana Theatre.

THE NATIONAL, moving picture theatre, has been purchased by local business men. It will be run for the present as a picture show, but may be changed to a vaudeville house later on.

EMPLOYEES of Studebaker Bros. Mfg. Co. will give a minstrel performance at the Auditorium Feb. 7.

Lafayette, Ind.—Dryfus (C. P. Long, mgr.)—"The Chorus Lady," 29. Geo. Arliss Feb. 2, Kyrie Bellew 4, "Arsene Lupin" 5, Hattie Williams 9.

VICTORIA (J. A. Erwin, mgr.)—Mr. and Mrs. Norwood, hypnotists, drew well week of 17.

FAMILY (D. W. Maurice, mgr.)—Week of 17: Asahi Japanese Troupe, Gordon and Marx, the Glissandos, Cogan and Bancroft, Myrtle Huntington, and the kindred.

LA PUZZETTE (Geo. Ball, mgr.)—"Motion pictures, songs, and an extra attraction, Q. Antone, a survivor of the Cherry Mine disaster, who relates his experience while entombed for eight days."

NOTES.—The Arc and Lyric, with moving pictures, have a good patronage. Charles Hasty has returned to his home here for a brief visit before taking up vaudeville time. He has just closed his seventh season with "The Volunteer Organist."

Logansport, Ind.—Nelson (Fred Smyth, mgr.)—"A Stubborn Cinderella" Jan. 22, "The Thief" 27, "The Climax" 29.

BROADWAY (Earl Sipe, mgr.)—"Variety Comedy Trio, Latell Bros., Lucy Kelfner, Wayne Christy and motion pictures are drawing big."

CRYSTAL (Thos. Hardie, mgr.)—"Damon's Colored Comedy Co. week of 24."

NOTES.—The Grand and Ark, with motion pictures, are receiving big returns. Fred Smyth, who acted as manager of the Nelson Theatre here, from the time it opened until last November, when he resigned to take the management of a road company, has again returned to assume charge of the same theatre, succeeding E. F. Maxwell, who is resigning to give his entire attention to the Maxwell-Hall Repertory Co.

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